Vogue

Personal Planning

How to un-clutter
your clothes
your house
your days

Incorporating Vanity Fair January 1, 1945 Price 35 Cents 40 Cents In Canada

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ADVANCE
RETAIL
TRADE
EDITION

Wamsutta has kept its promise to the Brides of America

American brides have put their trust in the quality and reputation of Wamsutta sheets for five generations. And rightly so! Therefore, when the war came, we made this promise . . .

We will not lower the quality of Wamsutta Supercale sheets. We will maintain Wamsutta standards not only in selecting cotton but in manufacturing, finishing and inspection as well.*

This was our 1942 New Year's resolution, three weeks after Pearl Harbor. . . . It has been kept. It will be kept this year, too, so that you brides who look forward to owning Wamsutta *Supercale* sheets may continue to count on them as the loveliest and most dependable of sheets . . . the veritable "Finest of Cottons."

WAMSUTTA MILLS, NEW BEDFORD, MASS.

Wamsutta

SUPERCALE SHEETS

*REG. U.S. PAT. OFF.

Springfield Blankets . . . Wamsutta-Somerset Towels . . . "The Three Weavers" Blankets

To sell fashion — quote Vogue!

VOGUE SAYS: "Uncluttered clothes."

VOGUE SAYS: "Uncluttered rooms."

VOGUE SAYS: "Simple coiffures."

VOGUE SAYS: "Uncluttered black dresses."

VOGUE SAYS: "Accent one important jewel."

VOGUE SAYS: "The Sweater Look—sophisticated Uncluttered Look."

VOGUE SAYS: "Gabardine shows its wonderful colours."

VOGUE SAYS: "Gabardine suits—softer-than-classic."

VOGUE SAYS: "Men's-wear suits for the young."

VOGUE SAYS: "Open-and-shut collars."

VOGUE SAYS: "Lumber Jacket Suits."

VOGUE SAYS: "Mess Jacket Suits."

VOGUE SAYS: "Haberdasher Look!"

VOGUE SAYS: "Flat-top sailors with tailored suits."

VOGUE SAYS: "Little bowlers with tailored town suits."

VOGUE SAYS: "The young like flat, simple shoes."

VOGUE SAYS: "The Stole makes resort news."

VOGUE SAYS: "Bathing suits join the Pin-up League."

VOGUE SAYS: "Upbrushed hair is a height encourager."

VOGUE SAYS: "High crowns are tall-making."

VOGUE SAYS: "Upstanding collars give illusion of height."

Use these Quotations

in your advertising, windows, and departmental displays.

1-

VOGUE SAYS:

"Uncluttered Black Dresses."

2-

VOGUE SAYS:

"Simple coiffures."

3-

VOGUE SAYS:

"Men's-wear suits for the young."

4-

VOGUE SAYS:

"Gabardine shows its wonderful colours."

Vogue Merchandising Service 1/1
420 Lexington Avenue, N. Y. 17, N. Y.

Please send cards (1) (2) (3) (4)

Name .....

Store Name .....

Address .....

Four Free Cards

Please check those you can use, and mail this coupon.

More suggestions →

How to use Vogue to sell jersey dresses

(pages 64, 65—Dec. 15th issue)

VOGUE says: "Sleeveless jersey dresses—worn under a coat or under the sun." Using this quotation for a headline, prepare an interesting advertisement by showing any new sleeveless jersey dress from your stock sketched two ways (1) worn with a coat, hat and jewels in winter weather (2) worn with sun glasses and sandals in summer weather. **A WINDOW** On the day the advertisement runs show the same dress in a divided window. On one side of the window show it with a fur coat, hat and jewels—on the other with sun glasses, sandals and a garden chair. In the window use the same Vogue quotation you used in the advertisement—Vogue says: "Sleeveless jersey dresses—worn under a coat or under the sun."

the uncluttered look

(pages 42 to 49 this issue)

TO DESIGN a window that's bound to attract attention, divide it in two. In one part display a model wearing a black suit or dress cluttered with too many accessories (each good in its own right). In the other part show the same outfit worn with only one or two of the same accessories. Between the two halves of the window display this quote—Vogue says: "Unclutter your clothes."
If you have a furniture department, divide another window and show the same half of the same room in each part. But, in one part let the furniture and bibelots be cluttered, and in the other part let them be arranged in an orderly, restful way. Vogue says: "The difference between 'clutter' and 'unclutter' is the difference between order and disorder." Use this quote, together with —Vogue says: "Unclutter your rooms."

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
JANUARY 1, 1945

RETAILERS, MANUFACTURERS AND ADVERTISING EXECUTIVES ARE ENTITLED TO RECEIVE THE TRADE EDITION OF VOGUE. SUBSCRIPTIONS MUST BE PLACED DIRECT WITH THE PUBLISHERS OR DIRECT WITH A CATALOGUE SUBSCRIPTION AGENCY. DO NOT SUBSCRIBE FOR THE TRADE EDITION THROUGH AN AGENT CALLING ON YOUR STORE. MAKE YOUR CHECK PAYABLE TO VOGUE, AND MAIL TO VOGUE, GREENWICH, CONN.

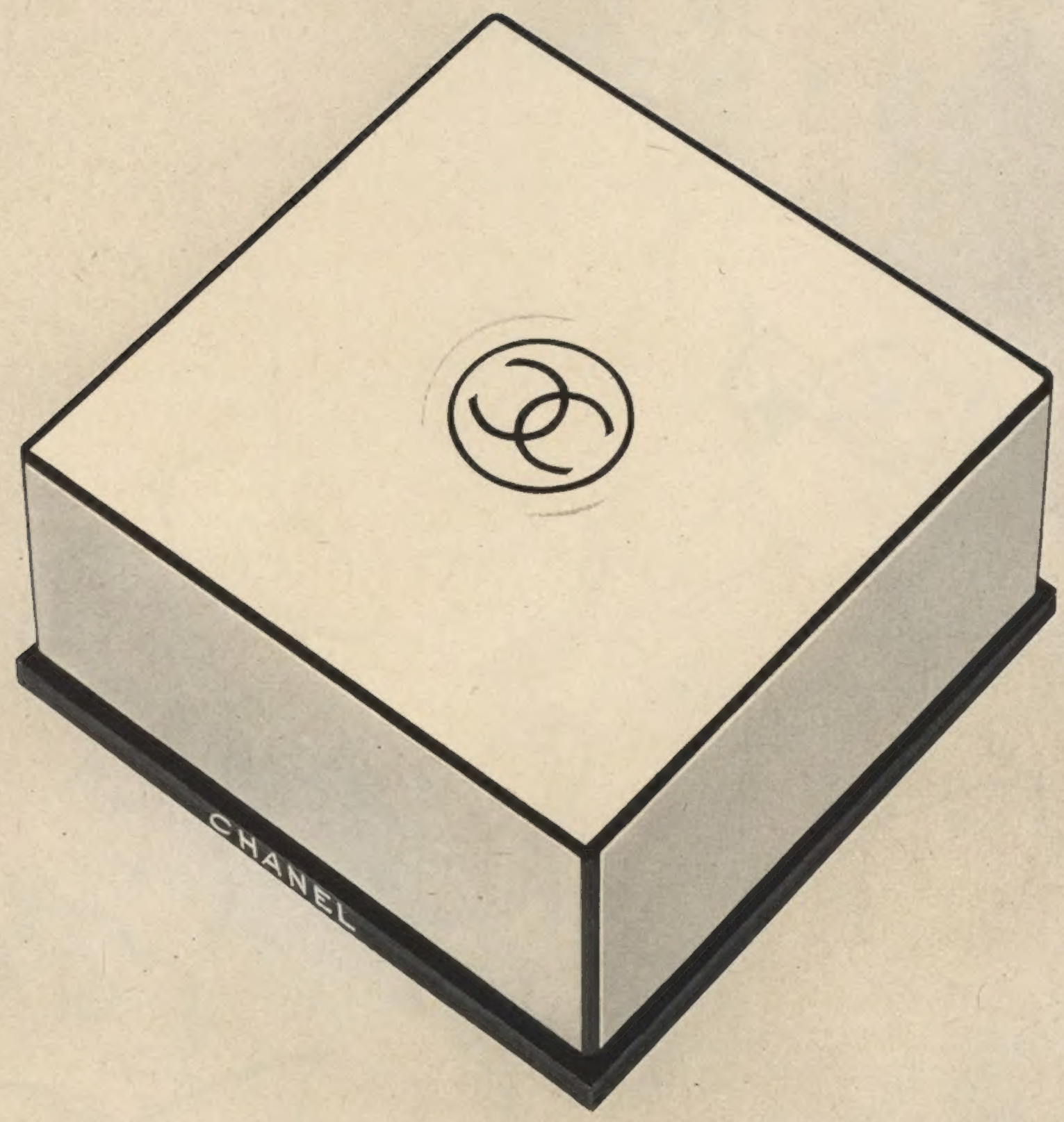
Bonwit Teller new york

Morris Krams, a sentimentalist about suits, turns Forstmann's wool gabardine into a soft suit with long torso lines, a belted-in waist. Rose-red, royal blue, navy, fern green, golden beige, black. 98.95. Suit Salon, Fourth Floor

FABRIC BY FORSTMANN
Nathalie Nicoli
CALIFORNIA
375 SUTTER • SAN FRANCISCO

The look of the Southern season, bare, bright and be-draped. It's all foretold in our new resort collections, ready now in the north and in our Miami and Palm Beach shops.

SAKS FIFTH AVENUE New York · Chicago · Detroit · Beverly Hills · Miami Beach · Palm Beach



A VERY FINE FACE POWDER

WITH THE MOST TREASURED NAME IN PERFUME...

CHANEL

VOGUE
January 1, 1945

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Vol. 105, No. 1
Whole No. 1735

Miller AND Rhoads

THE SHOPPING CENTER

RICHMOND, VA

The important new costume look achieved with studied simplicity by Eisenberg in a town outfit of Forstman wool. In blue or beige. Sizes 12 to 20. The dress, 49.95; the coat, 65.00.

GEORGE PLATT LYNES

Enka Rayon

206 Madison Avenue, New York 16, N.Y.

Etched in black and white...a silhouette of linear elegance outlined in black lace. Glendale crepe woven with Enka Rayon...69.95

BONWIT TELLER, New York

JULIUS GARFINCKEL, Washington

BULLOCK'S WILSHIRE, Los Angeles

THE CHOLO COAT, climax of Carolyn Schnurer's swift, sensational Adventure in the Andes. No ordinary explorer, she, this designer by-passed the big cities, pressed deep into mountain villages and came up with the inspiration for a series of Serrano fashions, good American sports clothes every one, clean cut and completely new. In less capable hands, these clothes would have been "adaptations"... exotic, and for the few. But with the discriminating eye of the artist she is, she spotted an interesting line here, an unusual color combination there and used them to wonderful advantage in this wearable collection.

Exclusive with: FRANKLIN SIMON, NEW YORK • BONWIT TELLER, PHILADELPHIA • CHAS. A. STEVENS & CO., CHICAGO • SEIDENBACH'S, TULSA

You have always hoped you'd look the way you will in a coat or suit by ROTHMOOR*

*T. M. Reg.

Copyright 1944, Rothmoor Corporation

American Designer Mint

JO COPELAND'S tender green

for Spring, 1945,

created especially for Cohama Fabrics . . .

Previewed here in her jaw-dropping tailored suit . . .

it will be yours too in many beautiful

COHAMA

fabrics

1407 BROADWAY, NEW YORK

Rawlings – Vogue Studios

a colour gem necklace and earrings by Cartier

CHEN YU

presents

Cloud silk

MAKE-UP

A Totally New Complexion for You—Instantly ... and Wonderful Protection for Your Skin!

Described by Cosmeticians as

"A stroke of cosmetic genius."

And by others,

"Make-up, at last, as it should be . . .

"A really new complexion . . . perfect . . . completely comfortable . . . utterly natural . . . and actually protective!"

Cloud Silk takes its name from the fact that when you wear it, others see you as they would through a veil of cloud silk . . . your complexion faults screened to obscurity . . . shadows banished . . . lines lost in the illusion of fresh young skin this totally new make-up creates . . . for anyone . . . for YOU!

ASSOCIATED DISTRIBUTORS, Inc., Chicago and New York

Chen Yu Cloud Silk Make-up will be presented by the important stores in your city about February 1st.

Developed from a special formula devised to protect the skin of workers in British war plants.

Lady Alice

STITCHED AND STYLED
IN CALIFORNIA

The Koh-i-nur Diamond, the mountain of light, is in the crown of the Queen of England.

Presenting

Royal Koh-i-nûr Mink

Like the royal diamond for which it is named, Royal Koh-i-nûr Mink is for the regal woman. Diamond white pointed with black, a coat of Royal Koh-i-nûr Mink is about $30,000.

The breeders invite you to discuss Royal Koh-i-nûr Mink with your furrier.

Exotic Polynesian print in an audacious combination of colors. Superbly tailored in L'Aiglon's exclusive Chatham crepe woven of Enka rayon yarns. Green, red, grey, blue. Sizes 10 to 20. 12.95

At one fine store in each city, or write Biberman Bros., Inc., 1350 Broadway, New York 18, N. Y

L'Aiglon

for spring in January

the platform pump

*in patent by Colonial**

Your beloved black patent leather is back again. Smooth and shining and now yours for the wearing. Done up by Deliso Debs in this super-simple, super-smart pump with a half-inch faille platform.

DE LISO *debs*

*Made by Colonial Tanning Co., Inc.

Designed by PALTER / DE LISO NEW YORK *and made by Samuels Shoe Co., St. Louis • $8.95 - $10.95*

pakables* TAKE YOU THERE SMARTLY

AROUND THE CORNER OR AROUND THE COUNTRY

*Reg. U. S. Pat. Off.

They've a talent for trimness, these Pakables*. . . partly because of their careful tailoring, partly because of their exclusive rayon fabric—woven with superb Celanese yarn. From twenty-five dollars at distinguished stores throughout the country. Matching Pakables hats and bags by Betmar. For name of Pakables store in your city, write Pakables, 498 Seventh Avenue, New York 18, N. Y.

TAILORED BY
LEEDS LTD.
REG. U.S. PAT. OFF.
EXCLUSIVE FABRIC
That Leeds Look
WHEN IMPRESSIONS COUNT
This is a practical coat for you—with a high fashion look that carries you smartly cross-country or cross-town . . . because of its luxurious texture, luscious colors and its detailed finesse. Expertly tailored in an exclusive Leeds fabric loomed by the American Woolen Company, quality rayon lined with Duchess. About $45 at fine stores.
Leeds Ltd. COATS, INC. 500—7th AVE., NEW YORK 18, N. Y.
BACK THE ATTACK WITH WAR BONDS

gently sentimental

A little Victorian in its lace-like print . . . a shade demure with its square cast look . . . and every bit 1945 in its string-line silhouette. Figure-sure fit. Hess Goldsmith Rayon Crepe in colors with a delicate air. About $9.00 in the McKettrick department of your favorite store. McKettrick Williams Inc., 1350 Broadway, New York City

McKETTRICK
Classics

PICK A PELT!

It's doubly wise today...with a greater demand than there is supply of truly fine furs...to pick a pelt under the guidance of one whose only objective is a superbly magnificent coat for YOU...a coat in the Trencher tradition.

	Custom-Tailored *from*	Ready-to-Wear *from*
MINK	$3,500	$2,250
PERSIAN LAMB	$ 950	$ 600
BEAVER	$1,000	$ 600

TWO NEW YORK SALONS... 649 FIFTH AVENUE AND 277 GRAND STREET

Leading Lady

Featured on the fashion program
a cardigan suit with gleaming silver buttons.
JOSELLI tailors it in dreamy pastels
—so flattering and feminine under your furs.
Made in 100% worsted crepe and
individualized with the details
that mark all JOSELLI suits and coats.
Quality rayon lined with EARL-GLO.
About $35

Look for the JOSELLI *label*
at better stores everywhere.

JOSELLI SUITS
512 Seventh Ave., New York 18, N. Y.

Warner's
Le Gant* Sta-Up-Top*
Won't Roll Over - Won't Ride Up
The Ultimate in Fine Corsetry
The Bra is a Warner's ABC Alphabet*

Spring-gazing . . . you, lovely as the first hyacinth . . . in QUEEN MAKE's forward-looking fashion. Embroidered in frosty white and gracefully made with figure-slimming lines and a smart fly-front effect. In Wesley Simpson's "South Shore", a spun rayon with the T. B. L. (crease-resistant) finish . . . aqua, beige, luggage, true blue. Sizes 16 to 44. About $12.95

Queen Make
FASHIONS

Ask for them at your favorite store or write to 1350 Broadway, New York 18, N. Y., for the name of your nearest dealer

No one in the wide world questions the matchless cling of Revlon Nail Enamel . . . the longer lasting beauty of Revlon Lipstick, for Revlon quality is taken for granted. Tongues *do* wag, though, about the magic of color . . . Revlon color. Pulsating on lips. Vibrating on fingertips. All 21 Revlon color originals. Conversation makers, especially *"Pink Lightning"* . . . charging the nation's fingertips and lips with fuchsia fire this very moment!

For Our Fighters Life-Preserving Parachutes

Textron's fabric essentials of war—unbelievably enduring—have proved themselves on every far-flung fighting front.

Today the same Textron technicians responsible for the feather-weight, steel-strong parachute, the pack-light, sturdy waterproof mountain tent, are combining strength and beauty to bring lovely Textron fashions to you and your home. These Textron fashions are the key to greater beauty in your world of the future.

Moonlight and Rosebuds for You

Strewn with roses and sweet as a lullaby. Textron's new bed jacket of finest, softest rayon satin quilted for heavenly warmth. With a little round neck to make you look angelic. Textron* tailored with the care and skill used in turning out Textron's necessities of war. Sizes 14, small, medium, large. About $9. Slightly higher on the West Coast. At leading stores throughout the country.

TEXTRON, INC., Empire State Building, Fifth Avenue, New York 1, N. Y.

TEXTRON *Bed Jackets*

*REG. U.S. PAT. OFF.

Suit yourself...the year 'round in Nelly Don's **FAIR WEATHER SUITS.** The fine fabrics—the trim styling, change seasonally with sparkling originality...the satisfying quality, the expert workmanship remain the same always.

Fair and smarter Russian cord. Sizes 12 to 20—about $11.00.

At fashion stores about January 1. For name of store nearest you, write Donnelly Garment Sales Co., Kansas City 8, Mo.

KODACHROME BY HOYNINGEN-HUENE

HERMAN BASCH AND COMPANY, INC., N. Y., WORLD'S OLDEST AND LARGEST PROCESSORS OF PERSIAN LAMB

A ZEBRA WITHOUT HIS STRIPES JUST WOULDN'T BE A ZEBRA.

Remember the old argument: "Is a zebra a white animal with black stripes, or a black animal with white stripes?" Nobody has ever decided that, but everyone agrees that a zebra without stripes just wouldn't be much of a zebra at all.

So much for zebras. Now, take underwear. You like lace and I like bow-knots. You like panties and vests and I like chemises. But, we agree, in any case, "IN UNDERWEAR — IT'S THE FABRIC THAT COUNTS."

That's why so many stores proudly feature their undies made of *Spun-lo Knit Rayon Cloth. They know that this cloth will please their customers because it's so lovely next to the skin, because it wears so well, because it washes beautifully and need be ironed only if desired. Well worth looking for. Remember the name

*Spun-lo
KNIT RAYON CLOTH

*Reg. U. S. Pat. Off.

INDUSTRIAL RAYON CORPORATION, CLEVELAND, OHIO · *New York Office: 500 Fifth Avenue*

George Platt Lynes

... and so it's

"Donnybrook CLASSIC"

this Spring!!...

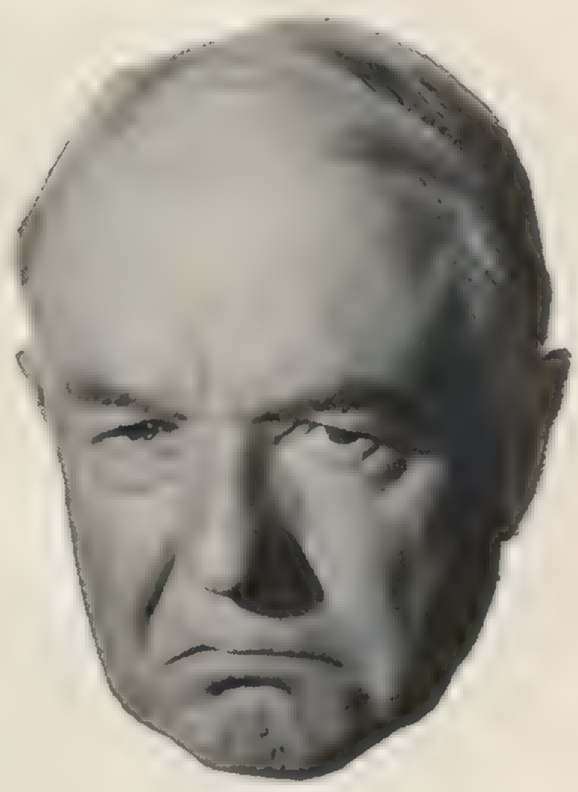
You'll love our wide-awake new suits in the beautiful new *Farnsworth Fabrics,* all a-glow with cheerful Springtime colors. As you know, "A DONNYBROOK CLASSIC" is your assurance of basic quality. It has come to stand for fine bench tailoring, perfection of detail, superb fabrics. Look for the label when you buy, for this is a name you can count on—not just for today, but for tomorrow and always.

For the name of the shop in your city, write

DONNYBROOK

500 Seventh Avenue • New York 18, N.Y.

"I'll tell you GOOD TIMES ARE COMING!"



"I'll tell you BAD TIMES AHEAD!"

What's it to you?—PLENTY!

OKAY! Maybe the optimists are right. There'll be good times after the war.

OKAY! Maybe the pessimists are right. We'll have another depression.

What's it to you? PLENTY! It's largely in *your* hands as to which we'll have.

The one way to make it *good times* is to do your share to help keep prices down now!

That means *buying only what you really need.* It means *paying off your debts, saving your money.*

And here's where you're lucky. The same program that helps insure prosperity is also the best possible way to get yourself in shape to take another depression if one does come. So what? *You're right both ways*—if you save your money. *You lose both ways*—if you splurge right now.

Think it over, fella. Then get in there and fight. Read—and observe—the four rules to head off inflation. The war isn't over yet. And the war against *inflation* isn't over yet—by a long shot. Remember World War I? The cost of living rose twice as fast *after* the war as it did during the war itself.

4 THINGS TO DO to keep prices down and help avoid another depression

1. Buy only what you really need.
2. When you buy, pay no more than ceiling prices. Pay your ration points in full.
3. Keep your *own* prices down. Don't take advantage of war conditions to ask more for your labor, your services, or the goods you sell.
4. *Save.* Buy and hold all the War Bonds you can afford—to help pay for the war and insure your future. Keep up your insurance.

A United States War message prepared by the War Advertising Council, approved by the Office of War Information, and contributed by this magazine in cooperation with the Magazine Publishers of America.

SCHOOL & CAMP DIRECTORY

For advice write to Vogue's School Bureau

BOYS' CAMPS

WASSOOKEAG SCHOOL-CAMP

Accredited summer session established 1926. By earning school credits, boys complete standard 4-year courses in 3, enter college at 17. Separate summer and winter campuses. Year-round program since 1928. LLOYD HARVEY HATCH, HEADMASTER, DEXTER, ME.

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• Stirring soldier training for boys 9-18. Infantry drill, training in machine gun, rifle, trench mortar. Superb recreational facilities. **Earn school credits if you wish.** Write for catalog.

V-91 DeKoven Hall
Delafield Wis.

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Katharine Gibbs
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• **PROVIDENCE 6** 155 Angell St.

Outstanding training for high school and private school graduates. Special courses for college women. Resident facilities. Catalog: Associate Principal.

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ESTABLISHED 1891

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For girls who want metropolitan advantages combined with the freedom of country life. Comprehensive attention to scholastic and cultural development, and recreational activity. College prep. & general course. ELIZABETH A. GILL, BERNARDSVILLE, N. J.

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2-year college—Diploma. Academic, Merchandising, Dramatics. Music. Secretarial and Medical Secretarial, Defense Training. Sports. Placement.
EDITH HARCUM, BOX V, BRYN MAWR, PA.

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Accredited preparatory and general courses. Secretarial, home economics (nutrition), first aid, music, art, dramatics. Military drill, all sports, riding. Rydal Hall, separate junior school. BOX V, ABBY V. SUTHERLAND, OGONTZ SCHOOL P. O., PA.

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A Country Day and Boarding School for girls in suburban Cleveland. Thorough College Preparation and General Courses. Excellent facilities for Art, Music, Dramatics, and Athletics. EDNA F. LAKE, HEADMISTRESS, SHAKER HEIGHTS, CLEVELAND, OHIO.

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By-the-sea. Fully accredited Jr. College. Also 2-yr. college prep. Music, art, speech, home econ., secretaryship. Outdoor sports all year. Riding, dancing, aviation, salt water sports, fresh water pool. RICHARD G. COX, PRES., BOX V, GULFPORT, MISS.

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College preparation of highest standards. Fully accredited; graduates in leading Eastern colleges. Boarding dept. 6th grade up. Healthful outdoor life, riding, swimming, sports. Delightful building. Booklet. OLGA V. PRATT (VASSAR), JACKSONVILLE 7, FLA.

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ESTABLISHED IN 1914 ACCREDITED

Separate departments for older and younger girls. Affiliated with Boys' Science Preparatory School. Catalogue and Viewbook upon request.
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Accredited Junior College, Preparatory School and Conservatory of Music. Academic, vocational courses. Modern dormitories, gymnasium, indoor pool. Every girl member of social club. Stable of gaited horses. A few 2nd term students may be accepted. For prospectus, view book and "Club Village" folder, address:
J. E. BURK, Ph.D., President
Dept. V Nashville 4, Tenn.

Centenary JUNIOR COLLEGE
ACCREDITED.

Modern Career and Liberal Arts combined. Individualized education limited to 200 women and designed to develop the fullest capacity of each.
Foothills of Pocono Mts. 50 miles from N. Y. C. Riding, swimming, hockey, golf, tennis and winter sports. *Ask about our individual counseling program.* **Mention your special interests.**
For catalog, address
CENTENARY, Box 501, Hackettstown, N. J.

GIRLS' SCHOOLS

ST. KATHARINE'S SCHOOL

For Girls. Offering a balanced program of sound scholarship, physical and spiritual training. Episcopal. Founded 1884. College Preparatory and General Courses; also 7th & 8th grades. For catalog, address OPHELIA S. T. CARR, HEAD, BOX V, DAVENPORT, IA.

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An Accredited College Preparatory School and Junior College; terminal, transfer courses. Secretarial studies, Home Economics, Music, Art, Dramatics, Campus life. Riding, sports. 75th year. Catalog. ELOISE R. TREMAIN, BOX 4, LAKE FOREST, ILL.

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Select Limited Enrollment. Founded 1835. Distinguished, accredited Jr. College & 2 yr. Preparatory. Excellent faculty. 300 acres for sports. Riding, Swimming. Near St. Louis and Chicago. Catalog. GEORGE I. ROHRBOUGH, PRES., BOX V, ALTON, ILLINOIS.

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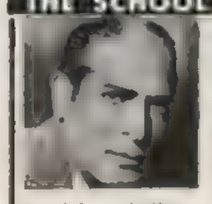

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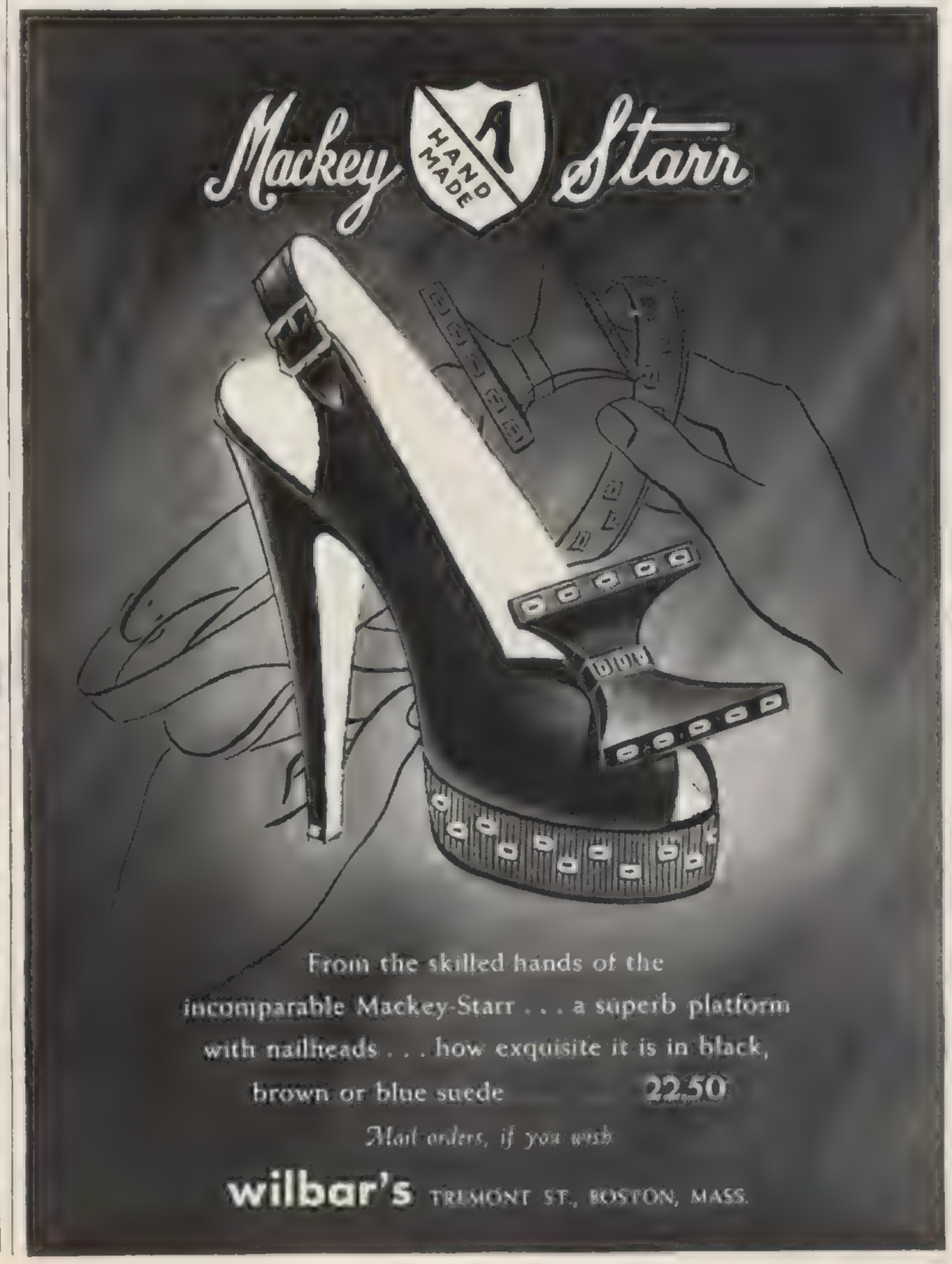

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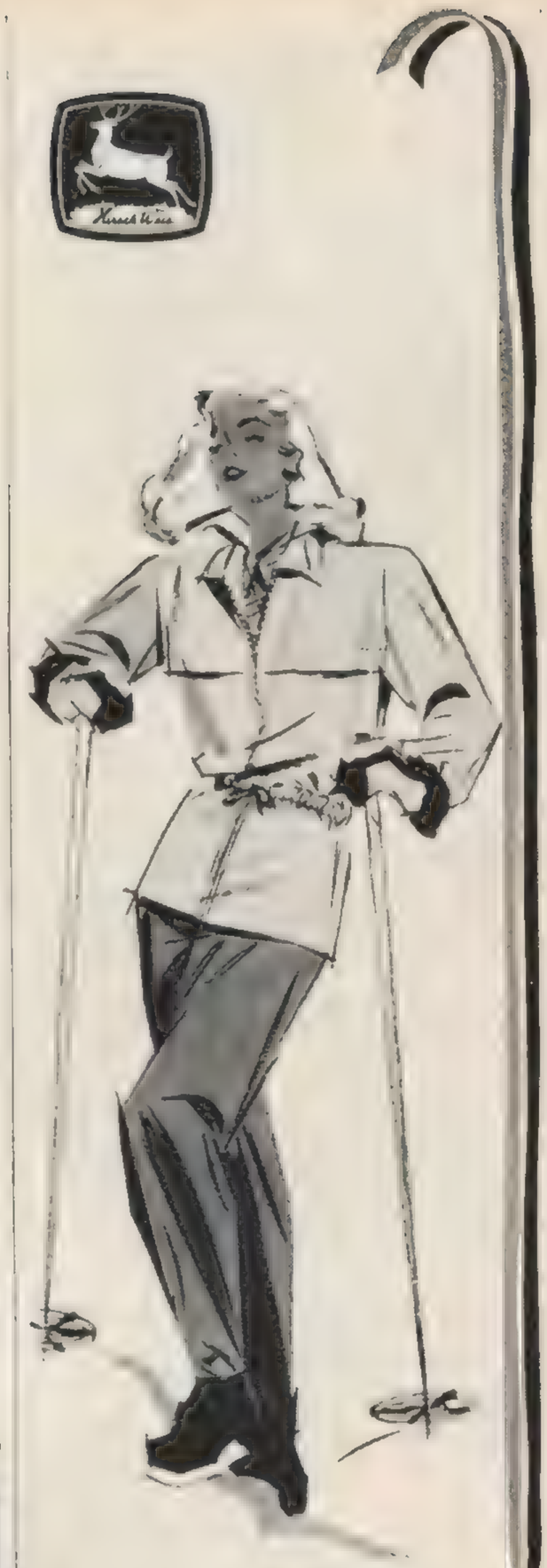

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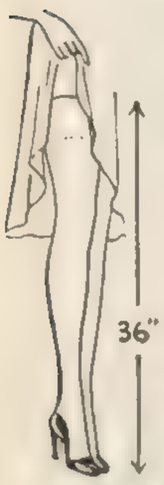

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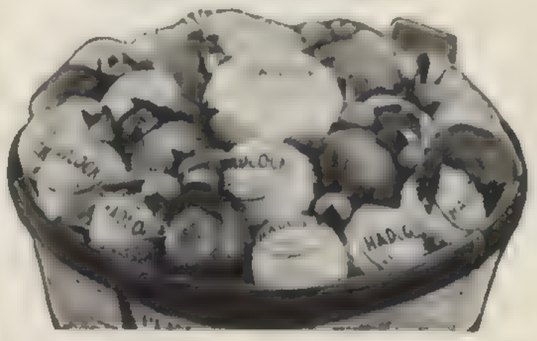

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Unclutter

There's a new tendency, commendable, we think, toward unclutter in fashion. The young have already felt it. You see it in their smooth-browed look, their love for sweaters, their flat, simple shoes (or ballet slippers), their neat, smooth, little-waisted clothes. And the non-ingenue has a new gage in the matter of elimination. Like the accent of one important jewel, or the single emphasis of a pleasurable hat above an all-but-anonymous costume. To be uncluttered in fashion should in no case give the feeling of meagreness. The drama lies in the choice and placing of the accent; in the deliberate charm of the hat. It is a simple act to leave off decorations; but not so simple to know which ones to leave on. The trained eye and the sense of design are the tools with which to make unclutter. You might try to make a new design of yourself; uncomplicated, whether modern or classic. It is a sort of minor comfort, in these days, to go about the business of life with at least the look of uncluttered serenity.

Start of the uncluttered look: the simplest coiffure

COIFFURE: ANTOINE OF SAKS FIFTH AVENUE

JEWELS: VAN CLEEF & ARPELS

BLUMENFELD

The black dress is one of the most dramatic settings for the uncluttered look—even though its contour may be as bold as this model's for an advanced locomotive—or as serenely dimensional as Brancusi's "Fish," opposite page.

RAWLINGS

Uncluttered black dresses

UNCLUTTERED BLACK RAYON CRÊPE SLEEVELESS DINNER-DRESS, SLOPING SKIRT-LINE; $90. TALL CLOCHE. BOTH, HATTIE CARNEGIE; I. MAGNIN; RICH'S. ADVANCED LOCOMOTIVE DESIGN BY RAYMOND LOEWY ASSOCIATES.

UNCLUTTERED BLACK RAYON
CRÊPE AFTERNOON DRESS WITH SKIRT
IN RUFF-LIKE FOLDS. CLUSTER
JEWELS ON THE TURBAN. DRESS
BY NETTIE ROSENSTEIN; $90.
BONWIT TELLER; NAN DUSKIN; FILENE'S.
• THE BRANCUSI FROM ART OF THIS CENTURY.

The sweater look is the ultimate degree of Unclutter. It clings to your own contour . . . leaves a smooth area for the distribution of chosen jewels . . . like the lines of the abstract painting below, or the balanced space of the interior-plan, right.

RAWLINGS

Uncluttered sweater look

UNCLUTTERED LOOK: HAND-LOOMED COTTON WITH JEWELLED PERSIAN BELT. SLEEVELESS (FOR HER ARMFUL OF BRACELETS), HIGH-NECKED, TUBE-SKIRTED. HATTIE CARNEGIE ORIGINAL. ALSO AT MARSHALL FIELD; JORDAN MARSH. •MONDRIAN PAINTING, VALENTINE GALLERY.

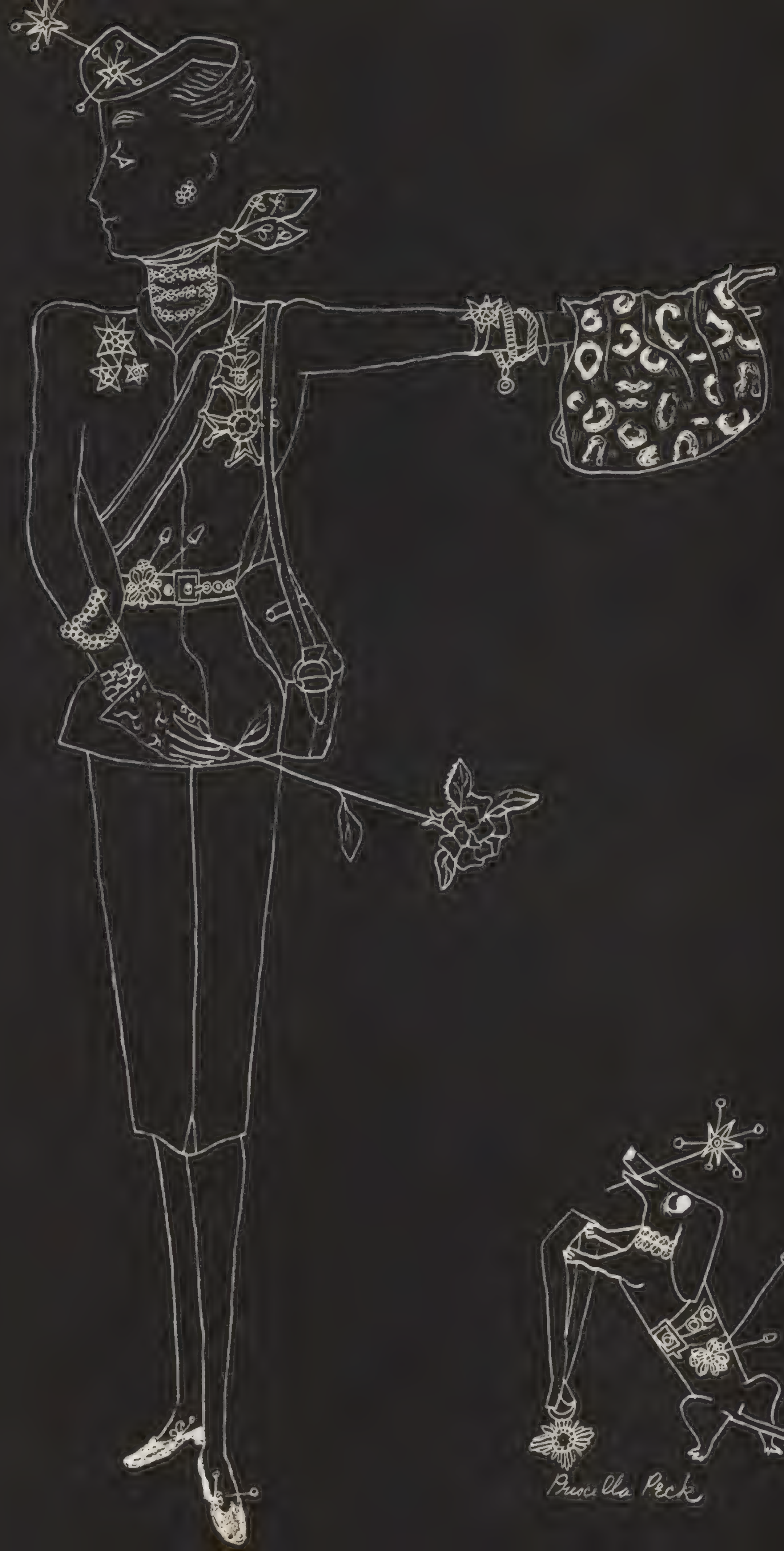
LEFT: UNCLUTTERED WOOL JERSEY BLOUSE, $11. RAYON-AND-COTTON FAILLE SKIRT, $14. RIGHT: EVENING SWEATER; RAYON SATIN SKIRT BY CLAIRE MC CARDELL, $55. LORD AND TAYLOR. PLATINUM, DIAMOND JEWEL: NEIMAN-MARCUS. • INTERIOR DESIGN: ROBSJOHN-GIBBINGS.

Exercise in Unclutter

On these pages are two exercises in judgment, taste...with a slight moral. Take an eyebrow pencil, crayon, or heavy pencil and mark out, in the sketches above and opposite, whatever offends you. And see come into the open the basic good design behind the clutter. Each accessory...lamp, globe, choker, jewelled insignia is acceptable...on its own. It's the clutter that chokes its "style." The jangling controversy of unrelated objects that cracks the serenity like an eggshell under pressure. Check your finished uncluttered room, uncluttered costume with Vogue's own results, page 99.

• AFTER YOU'VE blacked out the extraneous elements in these pictures look, with the cold-eye-of-a-stranger, on your own living-room. See how you can un-crowd it by a bibelot-crashing wave of the hand. Then look to yourself...your old pick-me-up treasures are often accessories to the fact of Clutter. To the left is a sketch of a living-room that looks like the man-with-the-grasshopper-brain. The carved Napoleonic desk, the Aubusson rug, the papier-maché-and-mother-of-pearl coffee table, the grilled book cases, bust, harp, Louis Quinze chairs are all little gems but it's too much apple-pie. Elegant Bedlam. Take your pencil and figuratively start bequeathing certain units, *objets*, to oblivion (or to less cluttered surroundings) and watch a serene and charming room emerge. Then black-out your own room in your mind. Does it really have a sense of scale? Of space? Would it be better to substitute one big generous lamp for the two little ones on that table? Does that really valuable painting "ruin" everything else? You must be ruthless with your own self...at auctions...with little knick-knack gifts. Unclutter your room and find it again.

• OPPOSITE. The poor girl is suffering from a compound interest in accessories. She is wearing everything that Vogue has endorsed for the past six months, but she is like the Sorcerer's Apprentice...she couldn't stop. Pity, pity her...with her neck complete with a three-ply dog-collar and a silk scarf. Pins on her shoes. A bag over her shoulder, a decoration and ribbon across her chest. All but a rose in her teeth. Now the moral is that the lady is pretty, her figure is good, so are her suit, bag, hat. But chic is not carrying capacity. Take your pencil and black out the excesses...save her! Then you might look to yourself?


Priscilla Peck

HENRI MATISSE

Two great French masters paint great paintings during war and privation

Propped up on pillows here so that he could work even while ill, is the great French modernist, Henri Matisse. A specially built work-table was his easel during his long illness, and, at the right, is a favourite model, the granddaughter of the Sultan of Morocco, Abdul Hamid. Throughout the war, seventy-five-year-old Matisse never left his village of Cimiez in the South of France...now he is at Vence, near Nice. If Matisse isn't painting, he is drawing, and the walls of his villa are covered with sketches which he destroys from time to time, when he feels that they do not achieve the perfection he demands.

PIERRE BONNARD

All through the war and the German occupation, Pierre Bonnard remained in the little village of Cannet, above Cannes. For four years the life of this seventy-seven-year-old painter was one of almost complete seclusion. His car was confiscated by the Germans, cutting off transportation from his out-of-the-way villa; often there was no heat unless friends contributed a share of their coal; and, in the winter of 1941-42, his wife died. Through it all Bonnard went on working, incessantly searching for the perfection and brilliancy for which his canvases are famed.

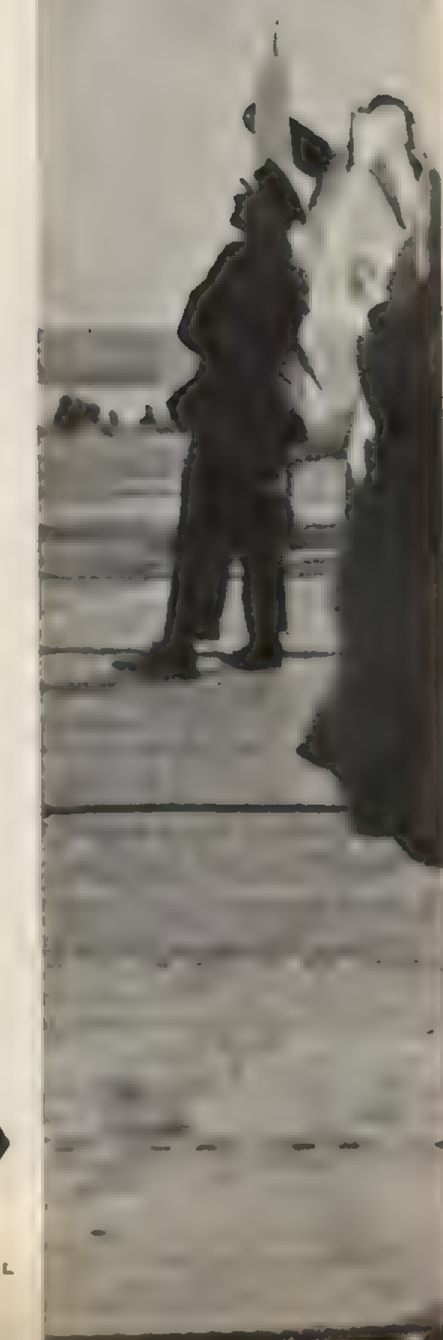
ANDRE OSTIER

CREW OF THE U. S. S. CHARGER WILLS THE PLANES DOWN SAFELY

VOGUE VISITS AN AIRCRAFT CARRIER

VOGUE'S SALLY KIRKLAND WITH CARRIER OFFICER

WE went aboard the *U.S.S. Charger* in Norfolk at 8 A.M. and got under weigh immediately. There were fourteen of us, representing women's magazines, all properly impressed with our precedent-shattering rôle as the first women editors aboard a U.S. warship in operation. We were taken immediately to the wardroom where, over steaming hot coffee (fresh on tap 24 hours a day in the Navy), we were "briefed" for the day. After a formal review of the crew on deck, we were to be allowed to inspect the ship from Diesel engines to "Officers' Country." We were to rendezvous with planes from another carrier (the *Charger* is a small training carrier, and as such berths no planes of its own) which would execute landings and take-offs. Lunch, then, for all of us, and afterward a demonstration by the same erstwhile friendly planes of how they would treat us if we were the enemy. *(Continued on page 92)*



• ON FLIGHT DECK, NAVY AND VISITORS WATCH PLANES WEAVE SMOKE SCREEN

KAY BELL

KATRINA McCORMICK...PROGRESSIVE

KATRINA MCCORMICK (Mrs. Courtlandt D. Barnes, Jr.) is a lady with a cause. Slim, quiet, daughter of two ex-members of Congress, Medill McCormick and Ruth Hanna McCormick Simms, she had her own ideas about curing some of this world's ills. As the source of much of her income came from her uncle's paper, the *Chicago Tribune* (of whose policy she strongly disapproved), she sold the stock, gave the proceeds outright to educational projects. "A selfish gesture," she said; "I hated being rich." She then became publisher of *Common Sense*, a non-hysterical liberal magazine, all-out for international cooperation, for racial equality, and for backing democratic governments everywhere. Hers is a work-packed life: commuting weekly from Washington to her New York office; looking after her six-year-old son, Medill; sorting clothes one full day a week for the Quakers. With her husband, who is a member of the State Department, she lives in a gaily renovated stable, where she is photographed (left) under a portrait by Lily Cushing Emmet.

With her son outside their house, a reconverted stable

Lunching with Malcolm Ross, of the Fair Employment Practices Committee, and Maury Maverick, of the Smaller War Plants Corporation

A meeting in her office at *Common Sense* magazine

Her son, at the progressive King-Smith school

PUBLISHER

At the Quakers', sorting clothes for overseas

A penny's worth

The story of a little star of seven, who had a decided business sense

By Jimmy Savo

"CARROZZA...CARROZZA...!" the waiting coachmen, sitting behind their horses, called to us as we walked out of the customs.

I felt a little tug at my coat. It could have been the Mediterranean breeze.

"Carrozza...carrozza...carrozza...carrozza!"

We stopped to let the big horse-drawn trucks pass. Their drivers, singing with full voices, stood up as they drove like *aurigas* in Roman chariots, and held the reins of the powerful horses, every so often stopping their songs to whistle and crack their whips in the air to urge on the steeds.

I felt the gentle tug again and it was not the breeze. When I turned I was looking down into the pleading eyes of a little girl of six or seven. I stood and listened to her soft voice.

"*Signo'*...no father no mother no uncle no brother no sister no aunt no cousin...a penny?" At the end of the pathetic sing-song the beautiful child gave me a shy coquettish smile, her dark curly head bent to one side, as if to say, "*Will* you give it to me?"

I smiled down. What an eloquent sadness in her voice and eyes! And what a dramatic, sudden change! We began to walk again and she followed, trotting along on her bare toes, tugging at my coat.

"No father no mother no brother no uncle no sister no cousin...a penny?" As she ended the mournful recitation to gleam at me with her sentimental eyes, from her ragged grey dress emerged a little hand held out to me.

"*Signo'*...no father no mother no sister..."

I wanted to give her the penny, but then she would go away, and I didn't want her to go away. She kept trotting at my side, her tiny feet naked on the cobblestones of Naples as we walked toward the rows of carriages waiting for customers from the boat. She was the first one to meet me on my first trip to the land of my parents.

"*Signo'*...no father no mother..." A young man turned and said:

"Carolí, don't annoy the foreigners!" But the tragic little comédienne droned on... "A penny, *Signo'?*" I had never met such a charmer.

She was a natural actress! Sincerity warmed every word she said. There was grace in her little round gestures, and the final twinkle in her eyes fascinated me.

"Here, take this," I said, handing her a silver coin. I knew that if I didn't jump into a carriage at once I would end by adopting this little thing, so sad, alone.

"*Grazie, Signo',*" she said. And gravely she bent down and beat the coin on the pavement.

"Why does she do that?"

"To test it," Nina said. "To see if it is counterfeit."

Our coachman had a jovial face with a sponge nose. He was making cheerful sounds with his whip in the air without touching the horse.

"Take us to the *Zi' Teresa,*" Nina said. He nodded. We were hungry. He looked like a character from an old Bairnsfather cartoon, sitting happily on his high seat with a long duster, wide open, flowing like drapery round him. Like the other *carrozza* drivers, he was required to wear it to cover his ragged clothes.

WE drove along a white avenue. At a crossing a traffic officer held up a stern hand.

"Stop!" He pointed at our driver's open duster. The driver gave him a bitter look, muttered, and buttoned up the duster.

We went along, the carriage squeaking, as we rose above the harbour. We looked out and there was Capri swimming in the blue. The driver glared back at the policeman, from over his shoulder.

"*Si 'ccise!*" His curse was loud and confident.

Three blocks away he looked back again, laughed, dug eagerly at buttons, tore open the duster, and flung it wide and defiantly around him! He drew in a long breath of satisfaction. No one was going to make HIM hide under a duster!

I looked at his nose.

"Do you drink?" I asked.

No, no, he never touched it, he said with a sidelong glance.

We turned into a side street.

"Here is a beautiful church," he said. "You must see it." It was cold in the church, coming from the hot sun, *(Continued on page 95)*

CELESTE HOLM, star of "Bloomer Girl," in verbena green pajamas. Pants have Chinese cut. The collar has points which hang, tie, or wrap. Clarepotter design, of rayon crêpe, $45. Bonwit Teller; Garfinckel's; J. L. Hudson. With verbena green try Germaine Monteil's "Muted Rose" lipstick.

JOFFÉ

City gabardines Wool gabardine is this decade's dearly-beloved suit fabric—for the clean way it cuts, the fluid way it fits. No longer limited to neutral shades and classic shapes, it now shows its wonderful colours, gets Special Handling for a city Spring.... ABOVE: Two softer-than-classic suits. The first, designed by Kraus, $95. Bonwit Teller; I. Magnin. The second, about $100. Altman; I. Magnin OPPOSITE: Forstmann wool Norfolk suit, $90. Milgrim; Neiman-Marcus. Tunic coat, $100; skirt, $35. Lord & Taylor; Nan Duskin; Frost Bros.

RBW

← The beach stole

The Stole—favourite of the Northern season—goes South and makes Resort News. Shown here, a mile-long Beach Stole of unbleached muslin used in a wonderful new way—knotted with fringe, and splayed with footprints, hand-painted by June Groff. $20. Wind it over a scant blue bathing-suit—bra and hand-tucked shorts of Celanese rayon jersey. $30. Henri Bendel; Himelhoch's; L. S. Ayres. Chinese straw beach hat: Gunn & Latchford

The plastic bathing-suit

Plastic joins the Pin-Up League, in this supple white bathing-suit woven, heaven help us, of "Mystic"—new synthetic-elastic yarn made of plastic. It has a smooth mat texture, fits better than your skin, wears well—according to women who've worn it swimming often enough to know. Mabs of Hollywood designs this fagoted suit on uncluttered lines, gives it a smitch of a skirt in front, a built-in brassière, and a beautiful no-back. $19. Altman; I. Magnin; Marshall Field

RAWLINGS

BALKIN

CECIL BEATON

BOMB BLAST IN SOUTH WEST LONDON...NEARLY A MILLION HOUSES DESTROYED

LONDON LIFE IN THE PATH OF WAR

BY CECIL BEATON

It's nearly a year now since I left London and I've come back to find it looking very drab and forlorn. It was a shock to me, as we approached the city by train, to see rows of roofless houses, the miles of shattered windows, the poignant devastation, the immodest onslaughts onto poor people's privacy. The bomb blast has covered everything with dust—even the leaves on the trees have turned to Autumn colours under a thick coating of dust.

Let me be un-British for a moment and refuse to minimize the sufferings of the civilians at home; for I don't think nearly enough people realize just what the Londoners have been through. No one is starving, but a half-pound per week for meat is not very much, especially when there is no question of a chicken or game substitute. A shell egg, that is to say a real egg, is a marvel in London. There are queues for fish which is of the vilest quality. The Londoner has not seen any spoils of victory—a few oranges have been allotted to nursing infants but no sign of olive oil—no wine to speak of. Nerves are frayed, people are on edge, tempers are lost easily, rudeness, quarrels, tragic little misunderstandings arise to the surface with surprising rapidity. People do not complain of their lot except when their patience is tried to snapping point.

In the desert and jungle one expects little—the hardships of war are on a large scale—but the civilian in London tries to carry on a normal existence in the face of petty restrictions that tire without drama, that merely rub one the wrong way. Yes, I am afraid this is a grouse—but I am grousing for the others who have learned resignation.

As a result of the cessation in the intensity of the flying bomb onslaught, the workers are recovering from being punch drunk, but they still wear harassed expressions as they trudge to work in the dark and queue up to return in the dark. Even with a full grate, it is impossible to warm a room when the windows have disappeared and bits of cardboard flap in the draughty apertures. For many this will be a cold winter.

FOR MANY THIS WILL BE A COLD WINTER

JOFFÉ

CAPTAIN JOHN PATRICK, THE AUTHOR OF THE TOUGHLY TENDER PLAY "THE HASTY HEART"

SNAPSHOTS

[EDITOR'S NOTE: *Captain John Patrick has been overseas with the American Field Service for the past two and a half years, serving in Syria, North Africa, China-Burma-India. Kentucky born, half Scotch and half Irish by blood, he talks tough out of the corner of his mouth, actually is acidly shy, innately reserved. His pre-war activities consisted of writing for the radio, the movies, and the theatre; on the transport headed home on leave he wrote his latest play, "The Hasty Heart"—a war play in which war is never mentioned.*]

ONE of the better images for recollection was coined by Aldous Huxley. He referred to memory as "snapshots shuffled by an idiot." Looking back over the past two and a half years in the Middle East, India, and Assam-Burma, the image seems singularly apt. Unrelated pictures leap to mind. With eyes closed the shuffle is swift. I see the loose-lipped disdain of camels...a desert fox racing into infinity. I remember Arab urchins in Cairo and Damascus selling "Dirty Christmas cards—dirty Christmas cards." I remember Mediterranean cities blacked out—dim blue lights glowing—making the moonlight blue—and giving the whole an unreal, fairyland innocence. I remember that sense of unreality in watching the torpedoed ship beside us sink. The sea was calm...the sun was bored...and flying fish were skipping the surface.

I remember the French doctor from the Camel Corps—a gentle man whose honest humanity surmounted language barriers and imbued brotherhood with excitement. I remember our trips in search of Bedouin tribes to vaccinate them and prevent smallpox from spreading to the troops. I remember driving into the mystic mist of morning on a platter of desert sand suspended in time. I remember driving through forgotten

By John Patrick

SHUFFLED BY AN IDIOT

villages with their forgotten people. Villages without names where natives pressed against mud walls to let our ambulance past. Past filth and poverty and disease and resignation and laughter. Past windowless mud huts where families lived furtively—with small knowledge that life held more than "bread alone." I remember an old blind Bedouin being led up to the doctor to have vision restored to eyes that cataracts had long since turned into hard agates. The interpreter led him back to sit his days out in the warm black sun. "A doctor," the old man sneered, "and he can't even cure blindness."

I remember the mother who drank camel's urine to cure malaria. And the witch out of "Macbeth" who came to the ambulance clutching her filthy rags about her and pointing a dirty finger into her mouth. I remember the dispatch with which her abscessed tooth was pulled out while she squatted on the ground. And how she sat leaning against the wheel for hours, spitting blood into the sand and rolling the extracted tooth between her fingers. I remember the lovely Bedouin children with red hair, their large eyes black-rimmed with flies. And how could I forget the picture of a grateful Arab bringing us unclean food from a hovel in which we had just found all the occupants, helpless with malaria, in a row on the dung-covered floor. Food which our beloved French doctor ate with gusto, answering my look of fastidious reproach with the shout—"I don't believe in germs."

I REMEMBER passing caravans at night in the Syrian desert—silent except for the tinkle of camel bells. I remember the voice of a Meharist guard—singing in the darkness to free his heart. I remember my lewd longing for clean white sheets in place of the "rough male kiss of blankets." I remember a bar in Beirut called the Chez Christ. And a sign in another café where lonely soldiers danced with each other in defiance of an order stating "Sergeants are forbidden to dance with privates."

I REMEMBER the Southern soldiers who crossed with us from America and their poignant expression of "I'm ahurtin'—I'm ahurtin'" when they were unhappy. I remember my first evacuation case—a native soldier shot through the stomach. And my absurd shock at finding him naked in the stretcher.

I remember the crass commercialism in Jerusalem's Church of the Holy Sepulchre. And my disgust with the three denominations claiming divine right to the Church of the Nativity in Bethlehem, each clinging to a section above the manger like children quarreling over a pet—killing it in their struggle. And the overacting at the Wailing Wall of Hebron. I remember contemplating the long history of bloodshed and bitterness waged in the name of the Deity, and my urge to excoriate it in an article called "For God's Sake!" I remember thinking that if Christ made the trip from Nazareth to Jerusalem under conditions that still obtain, he arrived dirty, dusty, and smelling to Heaven. If he were truly poor, he saved his sandals and his feet were cracked with calluses. None of which detracts from Christian canon and adds much to truth.

I remember the British Sergeants hunting gazelle from speeding army lorries. When the gazelle's legs are broken or trailing entrails stop them in their tracks, they await the coup de grâce in utter bewilderment. No resentment in their eyes—only pain. They sit panting, lungs bursting, and weep. I remember the soft mewing of bats as they woke at dusk in the Tomb of Kings. I remember a New Year's night sitting alone amid the ruins of a Roman temple where Zenobia had once reigned—and wondering if she had been fat. I remember the belly-bellowing of camels as they are beaten to their feet to be loaded. I remember the silly midnight crowing of roosters in a Cyprus village following each raid. I remember the Bombay tugboats like shabby swans, haughty in harbour filth. I remember a street hawker in Calcutta selling a picture frame made of goatskin in which was enclosed a photograph of Flora Robson. And I recall thinking how much Flora Robson looked like George Washington dressed up to look like Flora Robson. I remember two blind beggars fighting each other with sticks. And the monsoons that ribbon the Western Ghats with waterfalls. I remember the taunting tenacity of an inscription on a Mongol fort in Delhi—a quotation which turned in my mind like a dachshund with its tail in its mouth. "If ever there were Paradise on Earth—it is here—it is here—it is here." And the Hindu boy who had been taught to beg by the Americans, "Me no mama, me no papa, me no extra-curricular activities." I remember the Tommies who saved part of their tea to shave in when water was scarce. And the wounded soldiers in rows of stretchers on the Burma front, waiting to be helped while an orderly worked in what looked like long red gloves. I remember the sense of security inside a mosquito net. The tropical birds that fly into jungle wards to spend the day with patients. The yellow skins men get in malarial regions from taking daily atabrine. I remember the cold beauty of a Jap bomber silhouetted against the moon. And white oxen with horns painted red and garlands of gardenias strung between them. The sign outside a barber shop in Algiers: "Only Generals and Full Colonels shaved here."

And on and on until the eyes are opened and the idiot goes away.

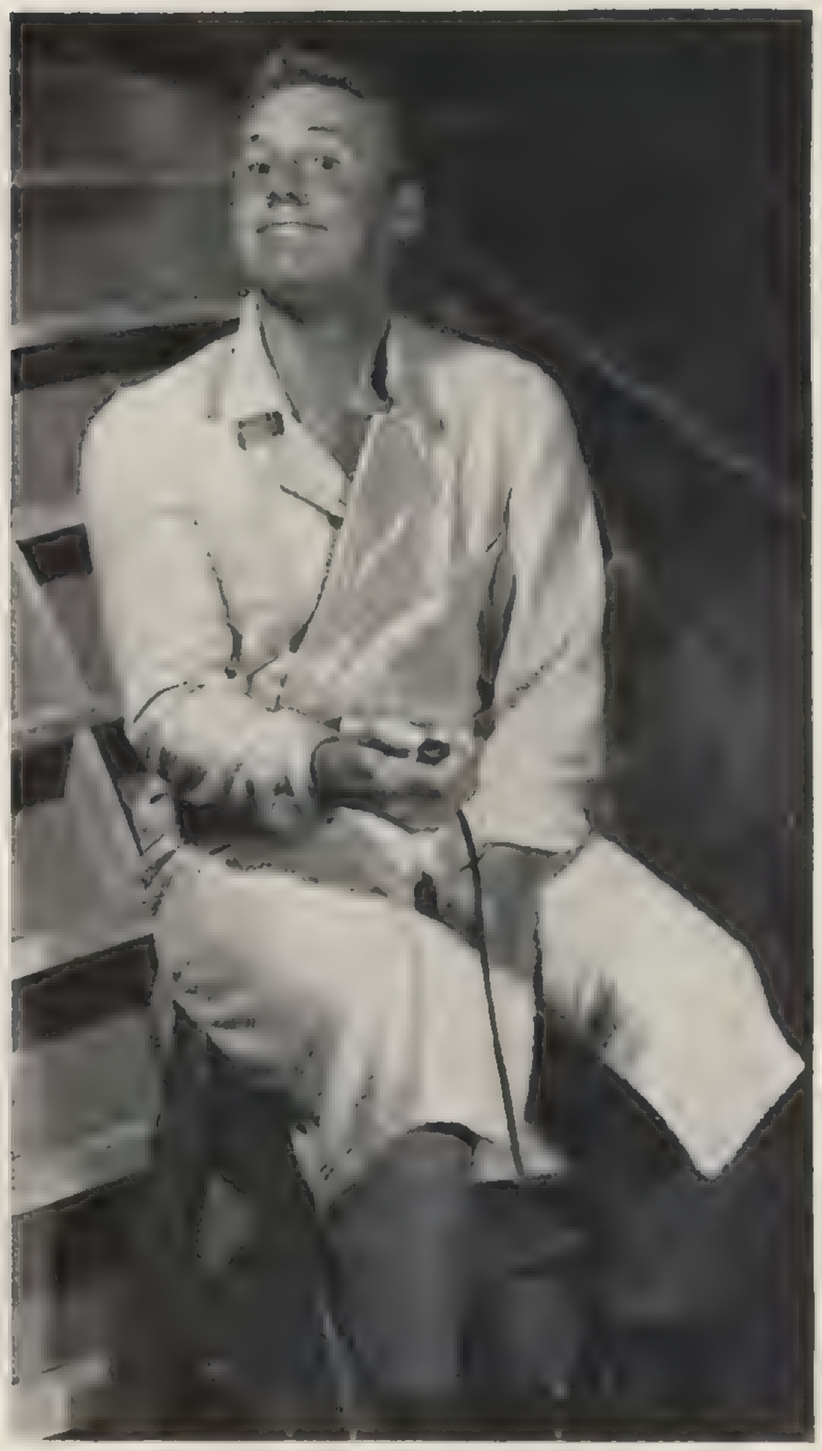
THEY PHOTOGRAPHED

Judy Garland, star of "Meet Me in St. Louis"; effulgent, pixie, she burbled, "Oh this is fun"

THIS is the way the young stars and players look when nobody tells them to turn their head, lift their nose, lower their lashes. All they had to do when Gjon Mili rigged up a superphotomoton, was to press the trigger for a photograph that would be just the way they want to look. (Above, he is shown explaining the rules to Geraldine Fitzgerald.) All the subjects liked to see themselves smiling. Practically none of them bothered about their hands, about gestures. The slightly show-off look show-off, the pretties look pretty. And all the photographs have more guts and less *schmaltz*. These are the kind of pictures they refuse to allow their studio press departments to send out.

Robert Walker who played Private Hargrove; juvenescent, eager, said, "I want it to be but good"

John Dall, his first film, "The Corn is Green"; homespun smile, no tie, no airs



Van Johnson, star of "Thirty Minutes Over Tokyo"; braggadocio heart-burn, everything is "easy"

Jack Carson, now in "Roughly Speaking"; swaggering, genial, anything for anyone's laugh

John Garfield, star of "Nobody Lives Forever"; worrier, perpetually gloomy

Laraine Day in WAC costume for "There Were Three of Us"; pretty, intelligent

Geraldine Fitzgerald, star of "Wilson" and "Nobody Lives Forever"; gentle, never fancy

Ida Lupino, now in "Devotion." Pretty-pretty, always acting in a nice way

Robert Alda, his first film "Rhapsody in Blue"; he plays George Gershwin; easy, happy-hearted

People are talking about...

The toughness of the war, now that the civilian foam of optimism has been sliced off, like a bartender's wipe... The old League of Nations which eighty per cent. of the people once wanted... The billion dollars spent on jewellery last year... The lumpy upheavals in the governments of some liberated countries... *The Road to Serfdom*, by Friedrich A. Hayek, a clearly liberal, anti-Nazi, anti-reactionary book, fighting back the "inevitability" of planned economy...

PEOPLE Are Talking About... "Dear Ruth," a comedy about a girl of fourteen who isn't prickly with adolescence, mainly because it was written by Norman Krasna and Moss Hart, who haven't noticed a fourteen-year-old since they were sixteen... Katina Paxinou in "Sophie Halenczik, American"... The Modern Museum's show "Are Clothes Modern?," an angry, witty, sociological exposition, edited and arranged by Bernard Rudofsky, an architect inflamed by what he considers the idiocy of clothes construction... Russell Davenport's poem *My Country*, read and re-read aloud... Senator Joseph Ball's strong speeches... The movie short, "Jammin' the Blues," twenty minutes of carefully constructed improvisation, magnificently conceived and photographed by Gjon Mili, who couldn't, however, make it as exciting and honest as the jam sessions in his own studio...

PEOPLE Are Talking About... The two strong art books: *Masterpieces of Painting—From The National Gallery of Art*, with its brilliant matching of paintings and quotations; and Sidney Janis's *Abstract and Surrealist Art in America*...and Bea Lillie, singing in "The Seven Lively Arts"... Gregory Peck, whose dark handsome restraint is as much an aphrodisiac to a slightly older generation as Van Johnson is to the eighteen-year-olds... "The Late George Apley," the new Marquand and Kaufman play, with Leo Carroll perfect as the Bostonian who found his quotations in Emerson, sat on the board of the Boston waifs, and didn't believe that Yale men were really gentlemen... The bomber pilot who landed on Leyte with one engine and then wrote home: "If there is another war soon I think that most of us will lose faith in the essential goodness of mankind"... The devastating story of the two Negroes in the South, one saying, "Sam, I believe de war is almost over, because just you notice, the white folks are beginning to talk back to us"...

FREDRIC MARCH, star of the hit play, "A Bell For Adano," was photographed here in the second of Vogue's series of still-life portraits. The game of *Allegories* was the basis for the objects here. To some, his theatre characterizations with their stalwart Americanism have the flavour of fruit and bread, the old-fashioned solidity of buttoned boots and boot-blacking, of homespun and Gideon Bible. To others, his movie life is definitely champagne and the simple complications of the Erector set. But all agree that March, the man of causes, makes them think of The Bill of Rights. And the jar of pretty hard candies stands for the general attractiveness of the March life.

Fredric March ... portrait with symbols

Looking back at Paris fashions 1940-1944

On these pages—the past and present of Paris fashion are inventoried. The retrospective fashion history begins when the Germans marched into Paris in June, 1940. It's a fashion history unlike that of any of the other Allied nations at war. For no Frenchwoman, however much a part of the resistance movement, could put on a uniform and a badge announcing that she was serving her country. With the Gestapo lurking everywhere, the more one resembled an innocent fashion plate, the better one could serve the cause. It's a history—not of saving and rationing—but just the opposite, for saving only benefited the Germans. The more material the French used, the less the Germans got. The more workers employed to produce French clothes, the fewer would be conscripted for Germany.

After the first paralyzing blow of the city's fall in 1940, women went on wearing what they had: tailored suits, small hats, the inevitable Chamberlain umbrella, walking shoes, big shoulder bags to carry home the groceries. Winter was gloomy and glacial; clothes were piled on in layers: hoods, mittens, furs, ski-trousers, wool socks, warm boots. 1941 was just another grim year of the same. But along about 1942 came rebellious signs of fashion bravado. Colours were brighter, jackets lengthened, skirts shortened, hats became more decorative, hair longer. The more the Germans clamped down with restrictions in 1943, the more defiant fashions became. Turbans towered a foot high, skirts became as full as umbrellas, sleeves were balloons, hair swept over shoulders à la Veronica Lake, to ridicule the topknots of German *fraus*, high wooden clogs pedalled bicycles...frivolity was one way a Frenchwoman said to the Germans that although they took her country, took away her liberty of speech and action, they could not break her spirit. This was the spirit of French fashion the Allies saw when they rode into Paris.

Now that bravado cycle has ended. A new, soberer one has begun. Exaggeration has decreased. Lines are simpler—the coat of the hour is the soldier-like, belted, fur-lined one called "Canadienne." Fabric restrictions have been self-imposed. The outside world is no longer outside, though there's no question of exporting to it now. Just what the designers are designing—and who's who among them now—you'll see on pages 75-77.

1940 Artist Blossac sketches a scene at the corner of the Rue Faubourg St. Honoré and Boissy d'Anglas, during that first gloomy winter after the Germans took over Paris. The two women are hooded, mittened, booted and bundled up in the fight against the bitter cold—one's costume is by Hermès, the other's is by Robert Piguet.

⇦ ***FOR 1945, Mad Carpentier designs a covered-up dinner-dress with drapery like a shawl around the hips***

PAST FOUR YEARS OF PARIS FASHION ...HATS

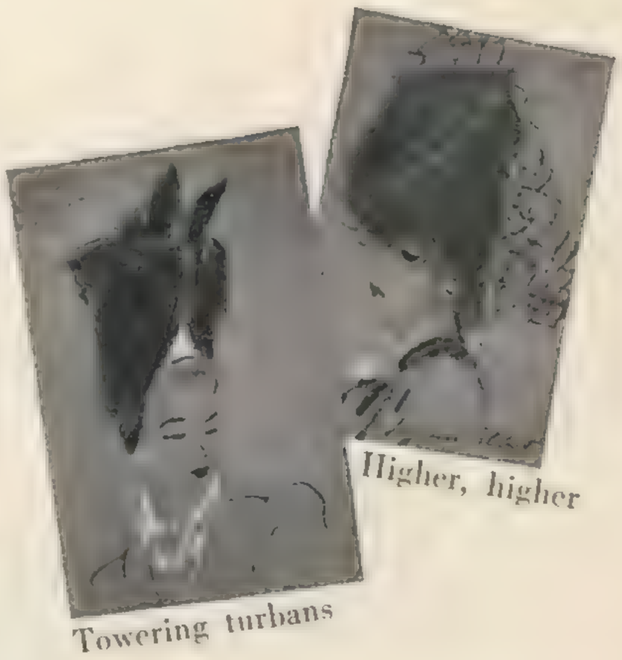
1941 During early grim Occupation days, Frenchwomen lived in tailored suits, wore simple hats or went hatless, carried Chamberlain umbrellas and shoulder bags, wore out their walking shoes, and in winter piled on everything to keep warm

Simple hats worn forward

1942 Paris begins to defy German restrictions. Jackets lengthen, skirts shorten and widen, furs become bulkier. Hats expand into huge draped cushions, hair curls down to shoulders. Cork and wood soles replace leather, fur-lined boots help to prevent chilblains, bags are big enough to lug home groceries

Huge hats to annoy Germans

1943 More contempt for Kraut regulations. Skirts puff out as full as umbrellas; sleeves become balloons, coats and shoulders are thickly padded; turbans tower a foot high; and long manes mimic Veronica Lake's. The Germans penalize designers for using excess fabric



Higher, higher

Towering turbans

1944 August. Freedom. The Allies enter Paris. Jubilant Parisiennes on bicycles all wear *jeune fille* costumes originated in Cannes: short dirndl skirts; white blouses, head kerchiefs, goggles, wedgies. Thus a four-year fashion cycle ends...and a new, more sober one begins

Pre-liberation hat

Up hair—as in pre-war days

1941 uniform—suit and Chamberlain

Shoulder bags

Foot warmers

Curls—no frau-like knots

Longer, flaring jackets

Skirts become wider

Cork clogs

Grocery carry-all

Warm boots

Hair à la Veronica Lake

Bulky coats

Doll waists

Pleats, plaids

Shoulder bags, umbrellas everywhere

Braids that pass for hat

Why save any fabric—

saving helps Germans

Platforms all over Paris

Beloved bags

PARIS COUTURE 1945

Who's who... now... among Paris dressmakers

Four years of Occupation have brought changes in the Paris dressmaking world. Some doors have closed forever. Some designers have retired. Others who joined the armed forces have returned to form new connections. New names, new faces, new addresses have appeared. New talents have arisen during those years when Paris was a blank to the outside world. And a new feeling of unity and solidarity has sprung up throughout the whole couture field. The "Chambre Syndicate," whose president is M. Lelong, has grown in strength and influence. Its success in resisting the Germans and enabling the houses to remain open in 1943 when Goebbels ordered them closed has taught the French a new appreciation of cooperation—and this cooperative spirit may be of great value to the whole couture industry in the future.

Name by name...here is the present status of the Paris couture.

LELONG, as head of the Syndicate, holds an enviable position for his courageous efforts in keeping the French couture in Paris and saving thousands of workers from conscript labour in Germany. Two new designers are now associated with him: Balmain and Christian Dior...the latter was with Piguet in 1938 before he was mobilized into the French Army.

VIONNET closed in 1940, when Madame Vionnet retired. The closing of this famous house gave birth to three new houses:

MAD CARPENTIER, an association between Mlle. Mad, one of Vionnet's first modellists, and Mme. Carpentier, the directrice of the Vionnet salon. (Their photographs appear at the right.) This house, located at 38 Rue Jean Mermoz, represents one of the great hopes of the Parisian couture. Mlle. Mad maintains much of the Vionnet tradition, adding to it her own originality and brilliant ideas. You will see her deft handling of fabric, her new shawl shoulders, draped armholes, and feminine technique in several models on the next pages.

MARCELLE CHAUMONT, at 19 Avenue George V, is another new house formed by a former première at Vionnet; already this house has a reputation for excellent dresses.

CHARLES MONTAIGNE, who was a tailor at Vionnet's, has for four years been installed in a new establishment on the Rue Royale, above Weber.

BALENCIAGA continues to assert his mastery. His collections have greatly influenced fashion during the past four years. His associate, M. d'Attainville, makes the hats and is partly responsible for the gigantic ones seen in 1943.... In 1944, the "Commission de Contrôle" penalized him for using too much fabric and forbade him to make any hats for the spring *(Continued on page 90)*

Mme. Carpentier and Mlle. Mad of the new design house, Mad Carpentier, and Robert Piguet

Narrower lines, neater hats—Paris now

Skin-tight blouse of brown paillettes

1945 Paris still likes tiny waists

Shawl shoulders—new technique of Mad

Much less fullness than before liberation

Passementerie yoke on a slender coat

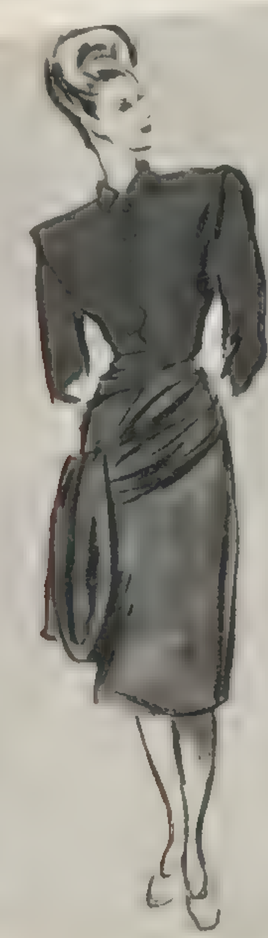
Bulk for warmth—camel hair "Canada"

Puffed peplum on red wool blouse

Dowager Duchess hat, buttonless coat

Its closing hides under a pleat

New restrictions bring slenderer lines



Low-slung hip sash on black crêpe

Frothy lace jabot and plumed hat

New armhole drapery on red crêpe

Jersey winds into a new waist

Ring-size waist, many pockets

PARIS DESIGNS...FOR 1945

SKETCHES BY DAVID

Hat with a skirt; plaid coat

Monk's hood, pockets under pleats

Notice new route of the belt

Pleats, a sequin band, new length

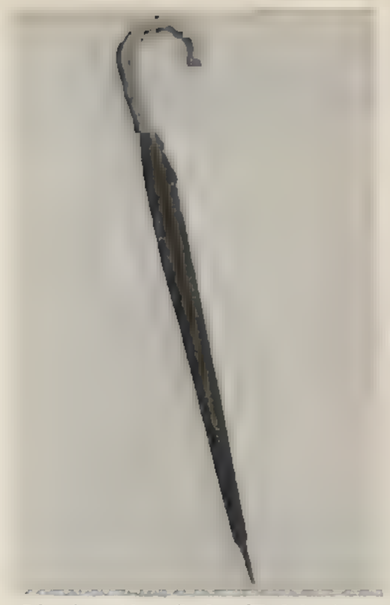
Fullness subsides into easy lines

Leopard and braid collar and muff

Fringed shawl and apron in pale blue

THE HABERDASHER LOOK—VOGUE'S JUNIOR FASHION #1

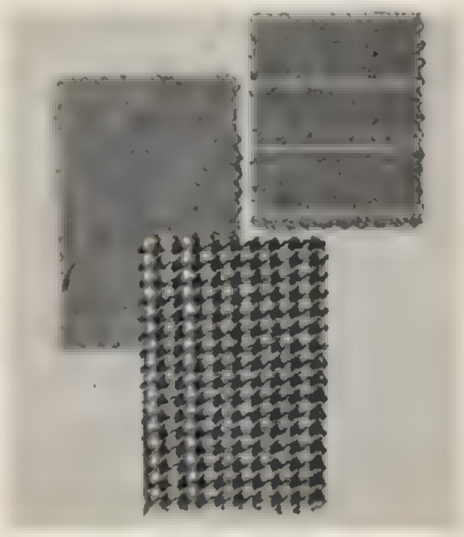
BLUMENFELD

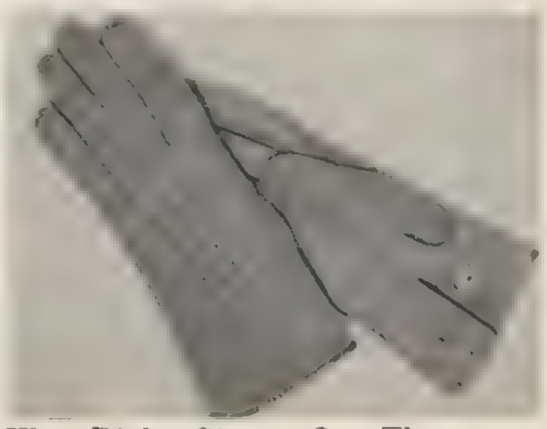

Umbrella. Saks Fifth Ave.

VOGUE'S JUNIOR FASHIONS

The Haberdasher Look . . tailored suits; men's accessories

For the new, young, city-suited Haberdasher Look, first adopt accessories which *might* have come from a haberdasher's spring display. A man's slick, black, Malacca-handled umbrella. His India print pure silk handkerchief-square. Greatly-exaggerated gold safety-pins; exhibition-versions of a man's little shirt collar clasp. Brisk and natty one-button gloves. And a fresh white carnation from the flower-lady on the corner. Add to these masculine effects a town-suit tailored, rather formally, of stiff, hard-surfaced men's-wear fabric (in monotones, hound's-tooth-checks, or stripes; as shown). And although each element per costume is gentlemanly as an usher's grey Ascot, you will look—in all—extremely feminine. Because your suit, for all its male material, is cut and styled with a young girl's figure very well in mind. It may be a snug mess-jacket suit or a waist-defining windbreaker suit. It may have smooth, broad shoulders and a neckband collar or a short, square cape. A slightly fuller, easier skirt. And your accessories, for all their apparent masculinity, are actually miniature (but unabridged) editions of the real McCoy. Take the flat-top sailor, something like a man's straw-hat-at-a-baseball-game, on the Haberdasher girl on the facing page...or the very little bowlers worn with the suits on page 81. Take the tidy, trim gold jewellery. And take the crackling-crisp, smart and pretty, fine-young-dandy Haberdasher look!


Men's-wear fabric swatches


Wear-Right Gloves. Jay Thorpe

Springtime white carnation

⬅ YOUNG DANDY (opposite): Wears Junior Fashion #1, a brown patterned men's-wear worsted suit. By Handmacher. Sizes 9 to 15. $50. Lord and Taylor; Jordan Marsh; The Blum Store; Vandervoort's.

Umbrella: Lederer de Paris. • For shops in other cities, see page 97.

Safety-pins. Seaman Schepps.
Silk Square. Tripler's

HABERDASHER STRAW SAILOR. VIC-DEB HAT. LORD AND TAYLOR—JUNIOR FASHION #1A

FRANCES MCLAUGHLIN

Vogue's Junior Fashions—
The Haberdasher Look *(cont'd)*

2

3

4

5

Junior Fashion #2. Very snug mess-jacket suit; becoming little shirt-band collar. Of brown-and-beige checked woollen. Judy 'n Jill design. Sizes 7 to 15. $35. Lord and Taylor.

#3. Black-and-white checked wool lumberjacket suit. By McArthur Ltd. Sizes 9 to 17. $23. At Stern's.

#4. Little-boy collar on a grey plaid men's-wear wool suit. By Junior Deb. Sizes 9 to 17. $40. Arnold Constable.

#5. Square-shouldered, to-the-elbow cape; $23. Over a long-sleeved dress; $55. Brown-checked Forstmann wool. Sizes 7 to 15. Saks Fifth Avenue.

#6. Suit of grey worsted. Ben Gaynes design. Sizes 9 to 17. $40. Altman.

• All: Vic-Deb hats; Lord & Taylor.

• For shops in other cities, see page 97.

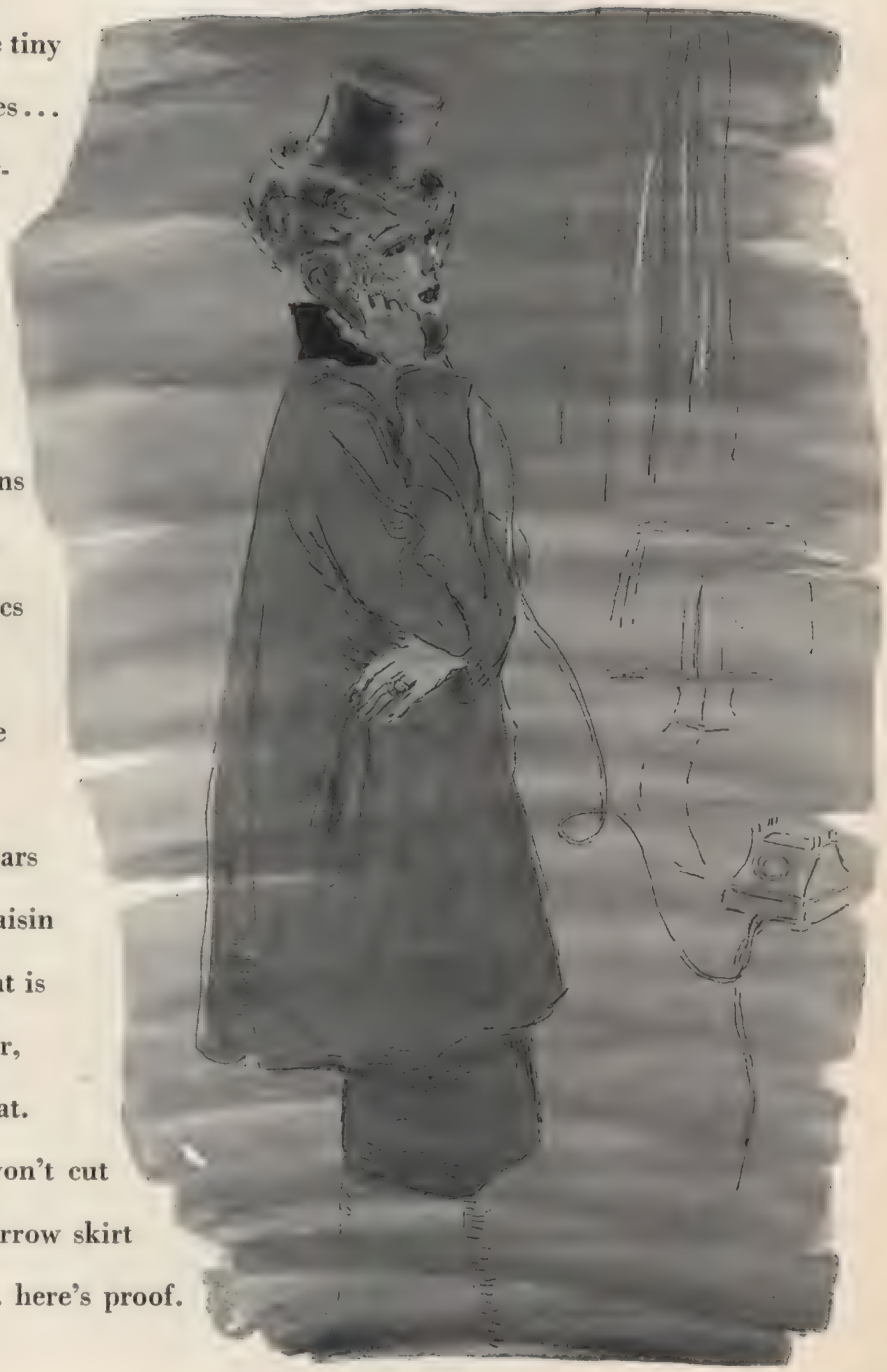
6

Adrian dresses the little woman

Too many tabus often thwart the tiny woman when she chooses her clothes . . . thinks Adrian, who designs everything for his doll-size wife, Janet Gaynor. If you're well-proportioned—and your clothes are well-proportioned—you needn't heed such old admonitions as: don't wear horizontal stripes, avoid flares; steer away from tunics and two-colour suits. You can wear almost anything—except the too-cute and the too-cautious.

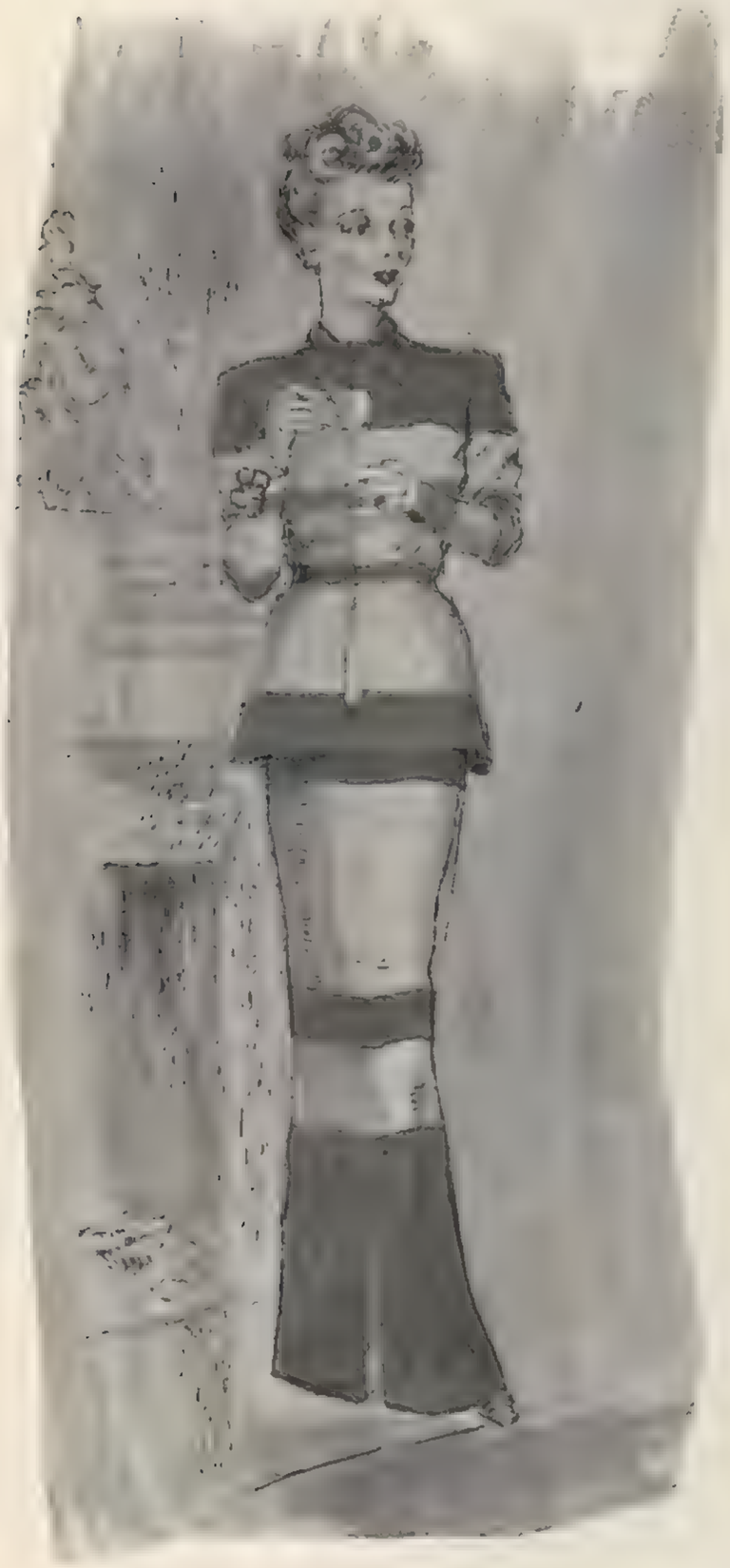
Flared coats? Miss Gaynor wears them frequently. This one is of raisin gabardine . . . an illusion of height is achieved by that upstanding collar, that steep crowned taupe velour hat.

Three-quarters coats? They won't cut you in two if you wear a very narrow skirt that suggests more leg length . . . here's proof.



...his 5-foot wife, Janet Gaynor

Horizontal stripes on a size 10? Stay slim, watch proportions, and don't hesitate. Janet Gaynor wears them admirably in this pink-vermillion-and-green striped dress. But see the fine sense of proportion: the high neck, long sleeves, slim skirt, just-right-length tunic, the perfect fit. Unbreakable rule for the small scale woman is insistence upon perfect fit.



Hats. Banned only are droopy or overpowering hats. High crowns and pill-boxes are tall-making—note the "show-case window" in the one above—for showing off a jewel. Big brims are possible, too, but go for brims that tilt UPWARD.

UP hair—like Miss Gaynor's upbrushed curls—is another height encourager. So are stoles. And capes. Accessories must stay in scale—but no dinky jewels for the diminutive. Miss Gaynor likes antique ones—gold chain chokers, huge rings, those two antique onyx bars worn on her beige men's wear suit sketched at the right.

Make a little wool dress

• FOR OTHER VIEWS AND SIZES SEE PAGE 100

KAY BELL

DESIGNS FOR DRESSMAKING. Wool the narrow way. Wool a little wider. Take it either way (in your own two hands or enlist your dressmaker's skill). Both these well-designed dresses deserve the extra asset of the best buttons, the handsomest belts you can find. ABOVE: Make this snug-topped, full-skirted dress in soft grey flannel. Give it a wide polo pigskin belt, stitched buttons. No. 5342. OPPOSITE: Licorice-stick black jersey, with a little open-and-shut collar. Pigskin belt, buttons that twinkle with rhinestones. No. 5321

Unclutter

The usually reliable Mr. Webster, in defining "clutter," places emphasis on the disorder of the matter involved rather than on the amount. Thus a full room does not, of necessity, become a cluttered room. Nor need a full day be a cluttered day.

The difference between clutter and unclutter is the difference between order and disorder. And while there is something charming, often, about a cluttered room, about "a sweet disorder in the dress," there is, for the majority of mankind, something very fatiguing and eventually boring, about picking one's way around blocked-up "lanes of traffic" to reach the comfort of an arm chair; or through mental by-products to reach a clear understanding.

Unclutter is, in another manner of speaking, serenity...arrived at through viewing all, being overthrown by none, and achieving a recognizable point of view.

Unclutter is not merely emptiness; it is arrangement. For where there *is* nothing, there can be neither order nor disorder. Unclutter in its best sense means the active verb; the actual taking in hand of the elements of clutter and *un*-cluttering them. It means, in the best sense, the achievement of simplicity out of complexity. From modern psychology we learn that children are not simple, but complex, and that the aim of education should be the arrival at simplicity, directness, clarity, out of the complexity, the clutter. Unclutter is the play of mind upon matter; in another field it is the play of taste upon matter. It is not cutting the Gordian knot, it is untying it.

And to unclutter the mind does not necessarily mean to discard specified activities, but to arrange, and to understand them. The uncluttered mind may be the fullest mind extant. Indeed, the well-furnished mind requires an arrangement and a cataloguing of knowledge, a classification of resources so that they may be available.

To unclutter your mind is to unclutter your day. Sometimes, though not as surely, to unclutter your day is to unclutter your mind. In either case, the beginning is made by your choice of activities. (Paper and pencil, a sort of grade school Setting-the-Things-Down helps with this.) It is almost miraculously simple, how your choices can unclutter your day. You do not have to read *Forever Amber*, if you really prefer *The Road to Serfdom*. Nor play gin rummy if you'd rather be in the garden. You don't *have* to be at the morning musicale, if you'd rather be walking in the wind. You don't even have to read the Sunday Supplements, if the radio concert interests you more.

If your greatest wish is to be useful in the war effort, that is what you, inevitably, do. If it is only your second greatest wish and you aren't quite ready to give up your comfortable late-rising, or being a never-failing hostess, or reading French with your circle, then the doing isn't so inevitable.

The famous reply of the Bishop to the woman who "wished she had his faith"—"Madame, you don't deserve it," applies, also, to the merely wishful-seeker after the uncluttered life. Clarity, simplicity, serenity are earned, consciously or unconsciously, every day. They are not qualities that wait on the Great Moment. They belong to the Little Moments that make up Life.

FUR BY JAECKEL

More reason than ever to be beautiful!

Soon now . . . he's going to tilt your chin for that first long look at you. He's going to take your hands in his — and not let go. More reason than ever to be beautiful. Begin to be ready for that moment — the most important close-up of your life.

Today, and tomorrow, and tomorrow, cleanse and lubricate your skin with rich-textured PASTEURIZED FACE CREAM — in the blend especially designed for you. There's one for dry skins, one for oily. 1.00 to 4.50. Twice weekly, if your skin is dry — daily, if your skin is oily — wash with BEAUTY GRAINS, amazing little granules that leave your skin glowing, clean-scrubbed. 1.00. While you sleep, let NOVENA NIGHT CREAM bring new beauty to your complexion, supplying precious oils dried out during the day, smoothing out little high tension lines, 2.00, 5.00.

Take your make-up advice for this breathless vis-a-vis from *the* authority who has devoted her lifetime to beauty! Helena Rubinstein recommends White Flame CREAM-TINT FOUNDATION—her fabulous new make-up to keep your complexion looking faultless all the time. It combines the best features of cake and cream foundations. 1.50. For your powder — remember, the *right* face powder makes such a difference! Again, choose the one for *your* skin. There's one for dry, and one for oily skins. 1.00, 1.50, 3.50. And then — your LIPSTICK. Choose a bright banner color from the famous Helena Rubinstein reds. Wear your lipstick joyously, knowing that its marvelous emollient qualities and velvety texture will provide your lips with a romantic smooth, young appeal. .75, 1.00, 1.25.

Your hand-beauty care — reduced to just two simple steps. Wash often with BEAUTY GRAINS — the same little granules you used on your face — on duty again! This time, chasing dirt and grime from your hands, leaving them immaculately clean. 1.00. After every washing, before going out, and every time your hands are to be in evidence, rub in APPLE BLOSSOM HAND LOTION to keep them soft and smooth and young-looking. 1.00. Remember — "he's going to take your hands in his — and not let go!"

Plus taxes

Helena Rubinstein

For the honeymoon trip she has chosen moss-soft Linton tweeds from Abercrombie & Fitch

When His Leave Comes Through, There'll Be a

Second Honeymoon

Classic downhill ski trousers and wild, woolly shirt

Down Québec's glistening ski trails, the slim dark figures of Glorianne and Kenneth Webster will soon go flying. This will be their second honeymoon.

"When you've got a husband coming back on leave, you want to look as pretty as you can," says Mrs. Webster. "So I took the DuBarry Success School Course. And got a beauty plan that taught me all about professional skin care. It's almost unbelievable the improvement DuBarry Beauty Preparations made in my skin and make-up."

No other beauty preparations except DuBarry are used in this famous course that more than 160,000 women think is pretty wonderful. These preparations are co-related...formulated so that each supplements the others to work together for more effective results. They contain no ingredients known to cause common skin allergies...they're accepted for advertising by the American Medical Association journals.

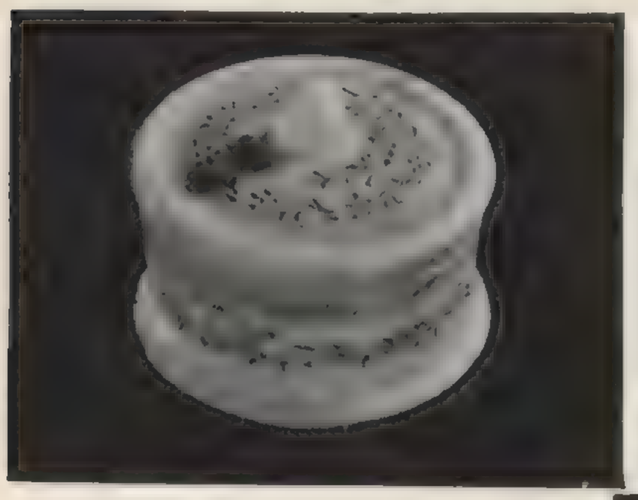
Wouldn't you like to see what a DuBarry Beauty Plan can do for you? Then ask the DuBarry Adviser at a good cosmetic counter.

DU BARRY *THE BEAUTY PREPARATIONS OF THE SUCCESS SCHOOL*

BY Richard Hudnut

DuBarry Beauty Preparations at better cosmetic counters

DISCOVERIES IN BEAUTY



That (all-too-fleeting) pink glow that your skin takes on after a bath is imitated by Orloff in "Platina Pink" face powder—but this glow *stays* with you! And isn't the jar pretty? McCreery.

"Blue Peter" is the nautical signal flag that recalls ships; it's also the name of d'Artimon's come-hither scent...in perfume, eau de Cologne. Also in men's lotion. At Altman.

Miss Hedda Maar is a girl who knows skin—and for its care, she has designed three products, which, according to plan, should cover skin-care like a tent. From Lord and Taylor.

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and the
Newform Panties

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you'll prize

To hear a Newform wearer sing the praises of her precious slips you'd think she wouldn't trade one for a mink coat . . . But then you may be even more enthusiastic when you get a Newform . . . For *it's true* that it fits better than any slip you've ever known . . . *It's true* that its modeled tailoring "does something for your figure" . . . And *it's true* that a Newform looks new and lovely after more wear and launderings than most slips can take because it's made of a BUR-MIL Quality Rayon Fabric.

BUR-MIL QUALITY

MANHATTAN UNDERGARMENT CO., INC.
36 EAST 31ST STREET, NEW YORK 16

PARIS COUTURE—1945

(Continued from page 74)

collection. Therefore, he—with Guillaume's help—originated the crowns of braided hair—shown on page 73.

ROBERT PIGUET has become a top-ranking house, his salon has recently been redecorated by Drian, and several women of excellent taste act in an advisory capacity. Associated with Piguet, also, is Madame Baumel who will look after the accessory shop.

PAQUIN has a new designer, Castillo, the young Spaniard who once did jewels and coiffures for Chanel. At the beginning of the war, Castillo was associated with Piguet for two years, and now he is designing distinguished, wearable dresses for Paquin.

MARCEL ROCHAS continues to be a designer with many ideas—some of which are excellent, some of which do not quite come off.

SCHIAPARELLI has been managed by Irene Dana—while Mme. Schiaparelli has been in America. Irene Dana and Gilberte, the directrice, have kept the house running.

BRUYÈRE, a house noteworthy for its fine workmanship, hand-quilting, and beautiful embroidery, has been making excellent coats.

MARCELLE DORMOY is still the skillful cutter that she always was.

MADAME JEANNE LANVIN, the dignified doyenne of the dressmaking world, is respected by all as a leading couturier although she has not brought out any brilliant collections during the war.

JEAN PATOU and WORTH remain the same.

NINA RICCI is a house expertly managed by Madame Ricci's son. They have recently taken on as a modellist a young man who was formerly a layout artist for French Vogue, whose name is Costet.

MOLYNEUX'S house—while Molyneux himself was in England—was ably managed by his director, Georges, and his sports designer, Madame Nogues, who formerly directed the Lelong sports shop. For four years, she has closely interpreted the Molyneux tradition in designing, and she has done it with great success.

MARCELLE ALIX is the name of a new house, situated at 27 Avenue Matignon. Marcelle Tizeau is at the head of this house; years ago she was a première at Poiret, and, later, established a couture house in Switzerland.

GRÈS is the name which Mme. Alix calls her new house—the Mme. Alix whose talent for drapery is known all over America. During the war, she had difficulty in adapting her designs to the circumstances, and the Germans forced her to close her house temporarily for violating fabric restrictions.

FRANCEVRAMANT, the house organized by two of Mainbocher's former designers, has now been divided into FRANCE OBRE and MADELEINE VRAMANT. Both make good dresses.

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"Take It on the Square"
for spring in the new batiste
*Suitor. Its flattering square
neckline is edged with
dainty Val type lace. A
full back and adjustable
waistband worn in or
out make it the smartest
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Retail about $2.25.

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*Suitors in your leading
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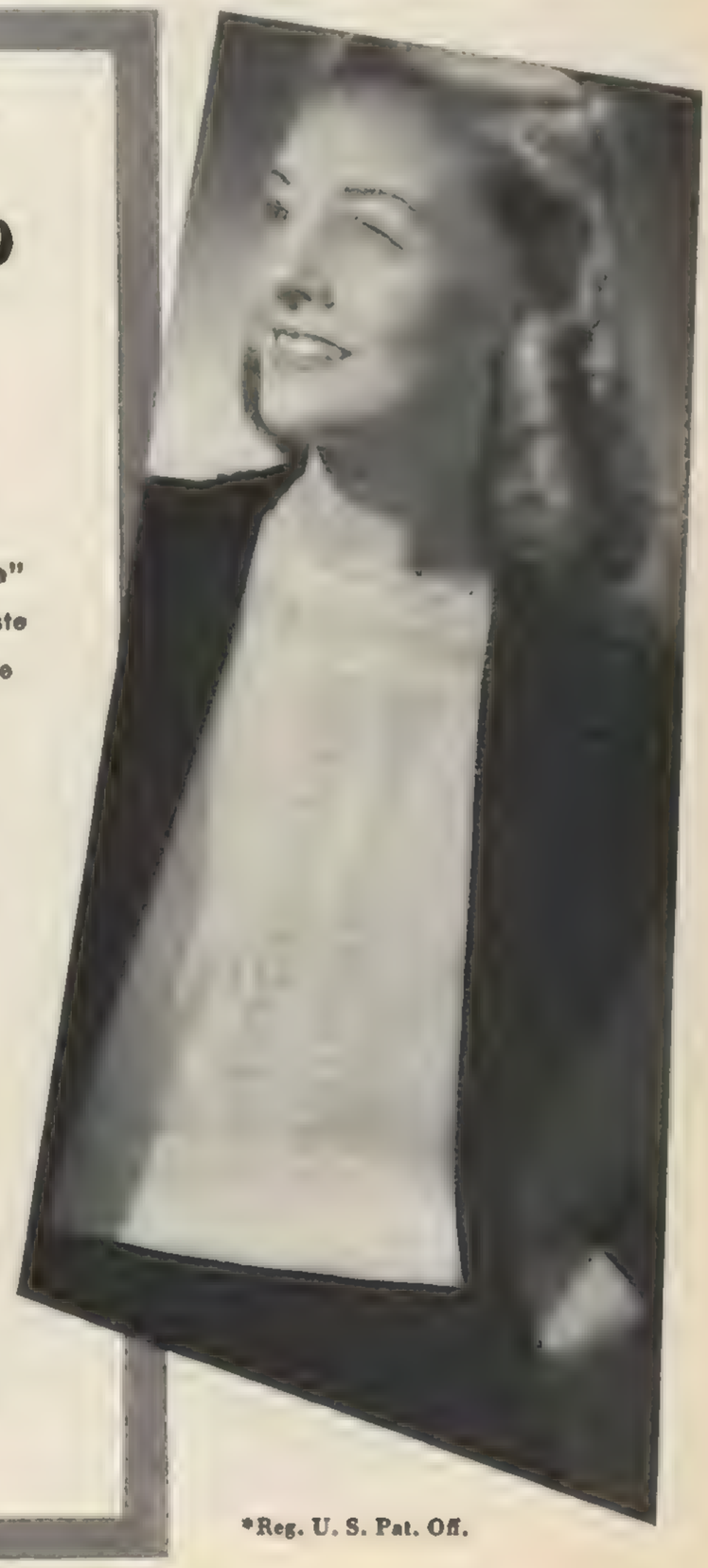

*Reg. U. S. Pat. Off.

Daughter of a Major overseas, Patricia Ann Jones, daughter of Major and Mrs. Howard P. Jones of Nyack, New York, engaged to Charles Roebling Meissner, Jr. of the U.S. Navy

It's easy to see why her tall blond Navy fiancé adores Patricia!

There is a bright, warm aliveness about her that is infinitely endearing—and she is *so* lovely to look at! Eyes of deep, sparkling brown . . . rich, glossy hair . . . and from the tip of her little pointed chin to the top of her smooth high brow, a skin that is as arrestingly beautiful as a new-opened rose.

Like so many other engaged girls, Patricia trusts her flawless complexion to Pond's Cold Cream.

"I began using Pond's when I was in college at Northwestern," she says, "and *loved* it right from the start—it's such a soothing, silky-textured cream!

"Then, while I was studying acting and stage make-up at the American Academy of Dramatic Arts, I grew to *respect* Pond's more and more. It does such a grand job of removing make-up and of keeping my skin *really* clean and *really* smooth!"

Patricia has a pixie charm—dancing eyes and a glowing, ivory-smooth skin

She's Engaged! She's Lovely! She uses Pond's!

CHARLES CHOSE this handsome square-cut, beautifully mounted 2½ carat diamond for Patricia.

AT THE STATION, Patricia and Charles silently share the memory of wonderful days together. Till Victory, Patricia writes for *The Nyack U.S.O. Councilor*, servicemen's newspaper.

Patricia's complexion is disarmingly fresh and sweet—a lovely tribute to her daily Pond's beauty-creamings—

Every night, every morning, Patricia smooths heavenly cool fingerfuls of Pond's Cold Cream over her face and throat—then pats briskly to soften and release dirt and make-up. Tissues off.

She rinses with more snowy-satin Pond's, whirling creamy finger tips lightly over her face for *extra* cleansing, *extra* softening. Tissues off again—clean. "My *double* Pond's creaming makes my skin feel so *blissfully smooth*," Patricia says.

Give *your* face this Pond's beauty care. You'll see that it's no accident so many more girls and women use Pond's than any other face cream at any price.

Ask for the *big* jar—you'll love being able to dip the fingers of *both* hands in the luxurious *big* jar!

A few of the Pond's Society Beauties

LADY LOUIS MOUNTBATTEN MRS. ALLAN A. RYAN

MRS. PIERPONT MORGAN HAMILTON

MRS. ROBERT BACON WHITNEY THE LADY MORRIS

GLORIA VANDERBILT DE CICCO

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*slightly higher in some localities

Goldsmith brothers

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VOGUE VISITS AN AIRCRAFT CARRIER

(Continued from page 52)

We followed the Captain up to the flight deck, where the crew of some 600 men was assembled in two long straight rows —with a space like a good-sized parade ground between them. You have no idea how flat a flat-top is until you're on one. The superstructure, housing the bridge and navigation instruments, is well forward to one side. All the rest is just enormous floor, suspended on the ocean.

There was a ripple of excitement, and a WAVE who was with us said, "We're in luck—you'll see us render honours." Ahead loomed one of the world's largest battleships. While we passed her, we stood at attention, the silence broken only by a conversation of bugles between the two ships—called "Ruffles," and very graceful and pretty. We felt small and humble, but glad that this giant was on our team.

Our tour of the ship followed. The Navy has thought of everything for the health, cleanliness, and convenience of its men at sea—from dentists to laundries to well-stocked little stores—all complete, compact, and so clean a pair of white gloves could come through unscathed. I was especially taken with the spotless Diesel-turbine engine rooms, where I lost my illusions about the caves below decks where hairy Eugene O'Neill characters shovel coal in the glaring dark. In fact, those hairy characters are nowhere to be seen in a modern warship—everywhere replaced by tanned, clear-eyed youngsters in their denim faded to varied and becoming hues of light blue. You are struck by the nonchalant juxtaposition of work and play; men writing letters or harmonizing to a guitar on the sunny decks, side by side with a practising gun crew—until you realize that running a ship is a 24-hour proposition and these relaxed individuals will probably be on duty in the pre-dawn hours.

The day's serious business was about to begin, and the flight deck was cleared for landing planes. From the bridge, the carrier ready for action was the prettiest thing I ever saw. The handling crews—dressed in Superman suits of orange, blue, yellow, red, for easy identification—made the scene, for one waiting moment, a maritime Mardi Gras. The expected planes—sent from a newly-commissioned carrier, in Norfolk on its shakedown cruise—were the fastest ever to try to land on so small a deck. This was more than a routine operation, and we couldn't help feeling the tension under the surface confidence. All the men on the carrier seemed to be silently *willing* the planes down safely.

The public-address system, in bored Line-Up-for-the-7th-Race tones, suddenly announced that the first plane to land would be a Grumman Avenger torpedo plane—and there it was, coming in high. *(Continued on page 94)*

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WILLIAM & MARY MODERN VICTORIAN AMERICAN VICTORIAN

AIRCRAFT CARRIER

(Continued from page 92)

The vast floor seemed to shrink to a frightening smallness. Orange Superman waved his signal-paddles. Yellow Superman stretched a cable taut across the deck. Blue Superman readied another emergency cable. The plane came on in a fast circle, headed directly for us on the bridge, then settled down on the standard dime. The cable snapped up and caught a hook under the plane, which stopped instantly. I hadn't been at all sure the pilot could stop on the deck's 500 feet; it took him 50.

The cable was dropped, and the plane taxied down to our end. Ninety seconds later, the next one was coming in. Again I knew he couldn't do it. Again he did. Then came a steady stream of planes landing and taking off. I couldn't relax until I began to notice the faces of the pilots as they passed. Something in their gum-chewing nonchalance persuaded me that I could take it easy too.

The sea air made an eleven o'clock lunch seem reasonable. Afterwards, we sat on the sun-spread deck and were disconcerted to see the morning's planes come back, dive, and torpedo-bomb us with alarming accuracy. Kay Bell got so excited she dropped her camera, and we have no illustrations of this manœuvre. Then other planes came in to lay a smoke screen around us. In the smoke, there were traces of an acid-smelling gas—very unpleasant to the skin, and disastrous to the few pairs of nylon stockings present, which disintegrated on the spot.

When these operations were over, we went rather shakily down a ladder into the cutter that took us back to Norfolk across an hour's width of water. We couldn't help realizing that the *Charger*, which had shown us so much, would miss us very little, and that even our eager and epoch-making visit hadn't done much to disturb the day's magnificent routine.

SALLY KIRKLAND

HELP SAVE A MILLION TONS OF PAPER

Paper protects blood plasma. Paper wraps ammunition, weapons, and foods bound for the fighting forces, does an essential war job, doubling for scarcer materials. Therefore, help by saving it. Hoard every smitch. Establish a definite place for paper salvage. Make paper your pet economy. Remember the overwhelming importance of every scrap.

Please pass along your copy of Vogue, as the scarcity of paper makes it necessary for us to reduce the number of copies we print.

Gantner Floating Bra

Swimsuits.. *decisively romantic, with practical Floating Bra inner uplift! At better shops—or write Gantner & Mattern Co., Dept. V, San Francisco, New York.*

GANTNER & MATTERN CO., San Francisco

A PENNY'S WORTH

(Continued from page 56)

and I came out before he expected me. He was hiding along the side of the carriage, a bottle tipped up to his lips.

"Why, you told me you never drink!"

"Oh, this!... Just buttermilk!" His duster was wide open, like a flag in the breeze.

Now we passed handsome shops in crowded streets and stopped before the door of a restaurant.

From the tavern emerged a line of people—husband with a chef's hat on, wife with a white waist, waiter with a napkin over his short coat and wearing a black tie, and a child apprentice.

They stood in a row, smiling, eyes popping, awaiting our descent from the carriage.

"Is this the *Zi' Teresa?*" Nina, surprised, asked the coachman.

He nodded.

"It is not. I know the place. Take us there."

Reluctantly he took up the reins again. His feelings were hurt.

"He doesn't want to take us to the *Zi' Teresa,*" Nina said. "He wants to bring our trade to friends. We're not going to let him fool us."

We went on, quickly now, spinning around corners, many corners. At last we were getting somewhere. Finally we stopped before a restaurant. Here too the people came out and stood in line—man with chef's hat, wife with white waist, waiter, apprentice. A nice custom, it seemed to me.

"Look!" said Nina. "These are the same people! It is the same restaurant! He has just taken us around and around and brought us back to his friends by the back door!"

We were furious.

"This is not the *Zi' Teresa,*" said Nina.

"This is NOT the *Zi' Teresa!*" I shouted.

Then we began to laugh.

"Who cares? I'm hungry!"

When I paid the coachman with two silver coins he climbed down from his seat and tested them on the stone pavement. I stood and listened.

"Good!" I said, as each coin rang true. "*Grazie, Signo'*" said he. I waved and he cracked his whip in the air.

We had sat for a while in front of a bottle of Gragnano white that raised a huge foam, like beer, when a little voice reached us, singing.

"*Quando spunta la luna....*"

It was the voice of a child. We looked toward the corner from which it came.... That Gragnano must be strong! The little singer looked exactly like the child who had no father, no mother, no uncle, no sister or cousin, absolutely none.

"Caroli!" I called.

She came running. She took out a few small shells from her pocket.

"A penny each," she said.

This little thing has a decided business sense, I thought. Hasn't she anything else on her mind but pennies?

"How did you get here so quickly? We took a carriage and rode a long time. You walked. How did you get here before us?" *(Continued on page 96)*

Instantly Recognized!

The Mock Tortoise Shell Compact features the new Jeweler's chasing, and is about **$3.00.**

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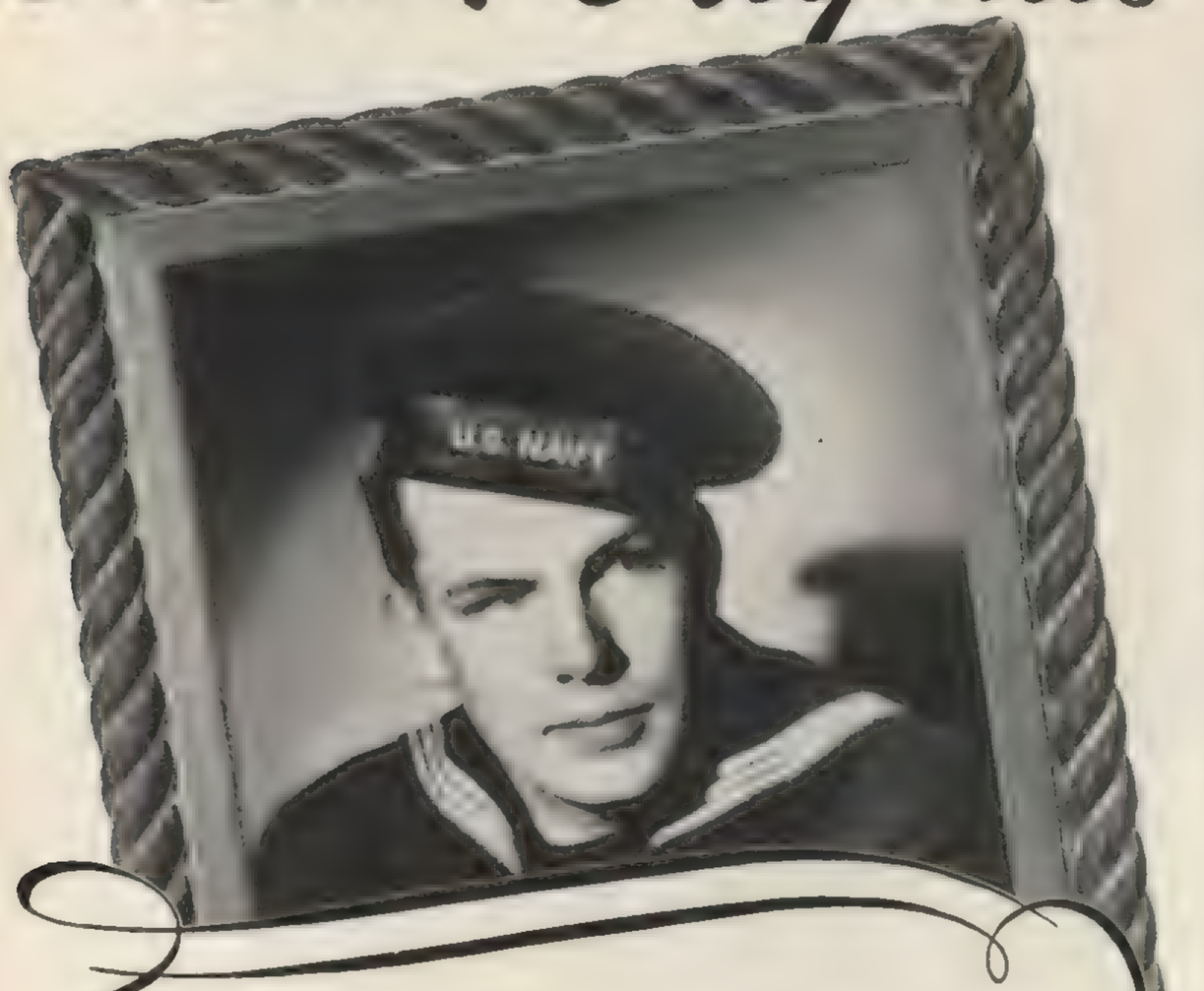

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Creators of Overton Bentwood Trays and other Fine Accessories

OVERTON ORIGINAL

A PENNY'S WORTH

(Continued from page 95)

"*Ho camminato, no?* I walked. You gave me the five lire in the harbour...it's only two blocks away."

"If I ever see that coachman again...!" But we had to laugh.

"A penny apiece," said Carolí, not wanting to let the subject drop.

"Why do you ask for pennies?" ... She started again.

"No father no mother no brother no...."

"Do you go to school, Carolí?"

"I have no shoes," she answered. That's the way it is. There are not enough schools for all the children. Only those who have shoes can go. Those who cannot afford them remain without education. I felt sorry for this bright child.

"What will you do when you are big?"

"I will take a boat and go to America and make a bag of money."

Money again! The waiter had come to our table.

"Bring a glass of milk for the child."

"Milk? We have no milk."

I caught Carolí making a face. When she saw that I was looking her eyes shifted to my glass of wine.

"*Vuoi bere il vino?*" I asked astonished.

"Mmmmmmmm!"

I handed her my glass. She drank it all. "No father no mother no sister....You are doing all right!"

"Do you like fish?" Nina asked her. She rolled her big eyes to the ceiling, stuck out her tongue and passed it rapidly over her upper lip from side to side.

When the three of us had finished and I paid the bill, I received a silver coin in the change. I wanted to test it. But Nina said that that was not very chic, that in the north of Italy where we were going nobody would dream of doing it, and she ended with a short "Please, don't do it!"

I didn't. So, with Carolí taking us to the door, we left. But out in the street, while Nina was looking across the bay into the bright sky reddening over Capri, I quietly bent down and sounded the coin on the pavement. It was counterfeit. I thought so! I was pleased. Nina couldn't say anything now.

Just at this moment a little girl came to us and said,

"No father no mother no uncle no aunt no brother no sister no cousin... a penny?"

I stared at her.

"Why, it's Carolí! But smaller!" We looked back at Carolí, standing in the doorway. She was smiling.

"Never mind her, *Signo'!* She's my sister!" said Carolí.

Mechanically I turned the fake coin in my hand. I had a secret feeling that it would be hard for me to get rid of it.

"Carolí!" I called. "Take this. It's a fake, but I know that for you there will be no trouble. I have confidence in you."

"*Grazie, Signo'!*"

She threw me a kiss, taking her closed fingers to her lips and then throwing them toward me in the air, opened.

Umpa MINK

Look for the Umpa label when you select the pelts for your mink coat. Umpa ranchers follow a strict code based upon years of scientific research of problems on breeding, feeding and pelting. The result is fur for you of matchless beauty... rich, deep sheen... and inbred qualities that mean exceptionally long wear.

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Amid all the beauty of a perfect southern setting, The Cloister appeals to those who seek the utmost in comfort and relaxation. The bright, sunny days are ideal for enjoying favorite outdoor sports and the crisp, starlit nights filled with many hours of interesting entertainment.

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Called "Modern Miracle"! —*Reader's Digest*

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1. Conceals *all* blemishes *completely*—even vitiligo, industrial dermatitis, birthmarks. Gives your skin that all-over enchantingly fresh, flawless appearance. **2.** Quick, easy to apply—a little goes a long way. **3.** Greaseless! Stays on beautifully *all* day and evening. **4.** All shades—match any skin. **5.** Non-irritating—actually soothing for minor skin irritations. Exempt from Federal Tax

At leading Stores

LYDIA O'LEARY, INC., 551 FIFTH AVE., N.Y.
Chicago: 30 N. Michigan Avenue

JUNIOR FASHIONS

Vogue's Junior Fashions, shown on pages 78-81 can be found in many shops throughout the country. In the list below, numbers 1 to 6 after the store names indicate the particular clothes available at each of the listed shops.

ALABAMA

Birmingham . . . . . Burger-Phillips, #1

ARKANSAS

Little Rock
The M. M. Cohn Company, #1, #2

CALIFORNIA

Beverly Hills . . . Saks-Fifth Avenue, #5
Long Beach . . . . . Buffum's, #5
San Francisco . . H. Liebes & Co., #1, #2
Livingston Bros. Inc., #6
O'Connor Moffat & Co., #1A

COLORADO

Denver . . . Denver Dry Goods Co., #1
Montaldo's, #2

DISTRICT OF COLUMBIA

Washington . . Frank R. Jelleff, Inc., #1
Woodward & Lothrop, #2, #4, #5

GEORGIA

Savannah . . . Leopold Adler Co., #1, #2

ILLINOIS

Chicago . Marshall Field & Co., #1, #1A, #2
Saks-Fifth Avenue, #5
Decatur . . . . . Block & Kuhl Co., #4
Elgin . . . . . Block & Kuhl Co., #4
Peoria . . . . . Block & Kuhl Co., #4
Rockford . . . . . Block & Kuhl Co., #4

INDIANA

Indianapolis . . . . . L. S. Ayres, #1
H. P. Wasson & Co., #1A

IOWA

Des Moines . . . . . Younker's, #1, #1A
Sioux City . . . . Davidson Bros. Co., #2

KANSAS

Independence . . . . . Montaldo's, #2

KENTUCKY

Lexington . . . . Loom and Needle, #2
Louisville . . . . . Byck Bros. Co., #2
The Stewart Dry Goods Co., #1, #1A

LOUISIANA

New Orleans . D. H. Holmes Co. Ltd., #5

MARYLAND

Baltimore . . . Hutzler Bros. Co., #1, #2

MASSACHUSETTS

Boston . Wm. Filene's Sons Co., #1A, #6
Jays, Inc., #2, #5
Springfield . . . . Forbes & Wallace, #2
Worcester . . . . Richard Healy Co., #1

MICHIGAN

Ann Arbor . . . . . Goodyear's, #2
Detroit . . Himelhoch Bros. & Co., #1, #6
The J. L. Hudson Co., #1A, #2
Saks-Fifth Avenue, #5
Grand Rapids . . Herpolsheimer Co., #1

MINNESOTA

Minneapolis . . The Dayton Co., #1, #1A
Harold, Inc., #2

MISSOURI

St. Louis
Scruggs-Vandervoort-Barney, Inc., #1A, #2

NEBRASKA

Omaha . . . . J. L. Brandeis & Sons, #1

(Continued on page 98)

NORTHERN FURNITURE CO.
MAKERS OF BEDROOM AND DINING ROOM FURNITURE

You are welcome to visit our showrooms in the following listed cities

Boston Cleveland Chicago Cincinnati Detroit Kansas City Milwaukee
Minneapolis New York Philadelphia Pittsburgh Sheboygan St. Louis

For local address consult telephone book and please note that purchases may be made only through authorized dealers

you'll find me only on fine

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BLOCH FRÈRES

BLOCH FRÈRES

Look For The Red, White And Blue Designer Label
AT FINE STORES
11 East 38th Street, New York City

ALWAYS IN
"Good Taste"

Serve FORBIDDEN FRUIT with pride for it is truly the Aristocrat of Liqueurs —"Gift of the Gods."

70 Proof

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CORDIALS

Since 1884 JACQUIN CORDIALS have received world-wide acclaim for their unerring and unwavering standard of quality.

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CHARLES JACQUIN et Cie, Inc.
PHILADELPHIA, PA.
MAKERS OF QUALITY CORDIALS SINCE 1884

PRIZES AWARDED FORBIDDEN FRUIT

PARIS • 1906 BORDEAUX • 1907 LONDON • 1908

VOGUE'S JUNIOR FASHIONS

(Continued from page 97)

NEW YORK

Binghamton . Hills, McLean and Haskins, #2
Buffalo . . . . . L. L. Berger, Inc., #5
Elmira . . . . . The Gorton Coy, #2
Syracuse . . . . . Fiah & Co., #1, #2

NORTH CAROLINA

Charlotte . . . . . Montaldo's, #2
Durham . . . . . R. L. Baldwin Co., #6
Greensboro . . . . . Montaldo's, #2
Winston-Salem . . . . . Montaldo's, #2

OHIO

Akron . . . . . The M. O'Neil Co., #1A
Canton . . . The Stern and Mann Co., #1
Cincinnati . . . . Mabley & Carew, #2
Cleveland . The Lindner Coy, #1, #1A, #2
Columbus . . The F. & R. Lazarus Co., #5
Montaldo's, #2
Youngstown . . . . . Livingston's, #1

OKLAHOMA

Bartlesville . . . . . Montaldo's, #2
Oklahoma City . . . . Halliburton's, #2
Tulsa . . . . . Seidenbach's, #1, #2
Vandever's, #1A

OREGON

Portland . . . . Lipman, Wolfe & Co., #1
Meier & Frank Co., #1A, #2, #5, #6

PENNSYLVANIA

Allentown . . . . . Hess Brothers, #2
Altoona . . . . . Brett's, Inc., #6
Hazleton . . . . . Wears, Inc., #2
Lancaster . . . . . Mary Sachs, #2
Philadelphia . . . The Blum Store, #2, #6
Pittsburgh . . . . Joseph Horne Co., #5
Kaufmann's Dept. Stores, Inc., #1, #1A, #2
Washington . . . . . Hal Lewis, #2

SOUTH CAROLINA

Charleston . . . . . Daisy Bogin, #2

TENNESSEE

Chattanooga . . Miller Bros. Co., #1, #5
Knoxville . . . . . Miller's, Inc., #1
Nashville . . . . . Cain-Sloan Co., #1

TEXAS

Amarillo . . . . . White & Kirk, #6
Dallas . . Neiman-Marcus Co., #1, #2, #5
Titche-Goettinger Co., #1A
Houston . . Levy Bros. Dry Goods Co., #1
San Antonio . . . . . Carl's, #5
Joske Bros. Co., #1, #1A
Frost Brothers, #2

UTAH

Salt Lake City . . . . Auerbach Co., #6

VIRGINIA

Norfolk
The House of Arther Morris, #4, #5, #6
Smith & Welton, Inc., #3
Richmond . . . . . Montaldo's, #2
Thalhimers, #1

WASHINGTON

Seattle . . . . Best's Apparel, Inc., #6
Frederick & Nelson, Inc., #1, #1A, #2

WEST VIRGINIA

Charleston . . . . . Telfords, #2
Wheeling . . . . . Hal Lewis, #2

Better Knit Underwear

The perfect proportioning of Merode knit underwear is not lost in the laundry. That luxurious comfort fit is tailored into the garment and it stays there. That is one of the values the Merode label gives you when you buy knit underwear — and it is plus value costing you nothing extra. For lasting satisfaction buy Merode.

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Distinctive to give
Delightful to receive
Delicious to taste . . .

A box of smooth, rich, tasty Allen's Toffee gives enjoyment to all lovers of fine confections. The seven famous Allen's flavors appeal to all ages and tastes. Ask for Allen's Toffee at better stores, confectioners and candy counters.

Allen's Toffee

Famous in England since 1860 —a favorite in America

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Webster, Mass.
and
New York, N. Y.

BUY WAR BONDS AND STAMPS

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

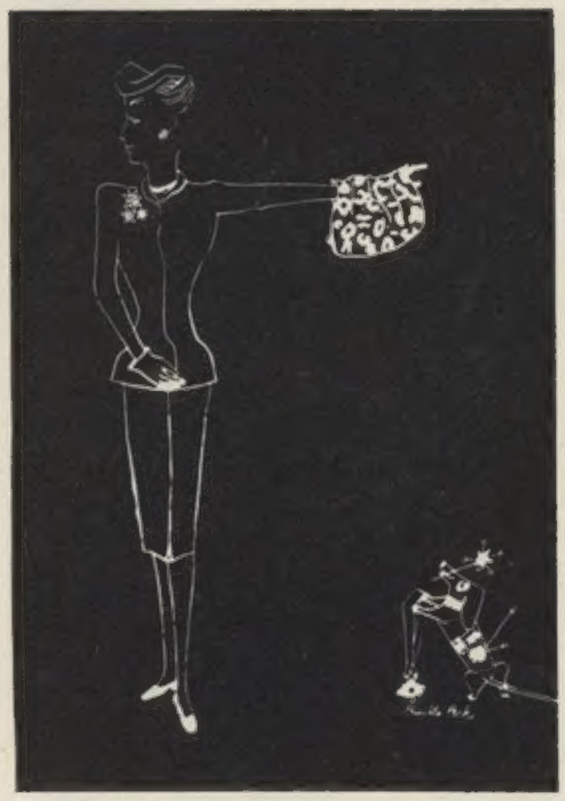
Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

PRICES OF VOGUE PATTERNS

224	$2.00
229	2.00
S-4602	1.00
S-4606	1.00
5321	.50
5342	.50
5351	.60
5361	.75

EXERCISE IN UNCLUTTER



ON pages 48 and 49, see the sketches of cluttered living-room and cluttered lady. Here, suggestions for blacking-out the Business that obscures the good basic design. Minus a lot of flam and furniture, the room takes on an easy dignity. Less her harness and surplus sparkle, the lady achieves chic—focused on two points of interest: jewelled shoulder-constellation and ocelot muff. (The dog remains fiercely cluttered but he can't be expected to care.)

Unguent Monique

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"THIS IS THE ONE COMPLEXION AID YOU CANNOT DO WITHOUT!"

Unguent Monique is a skillful blend of fine oils resembling the natural oils of your skin. That is why daily use aids in renewing the beauty of your complexion . . . recapturing the dewy skin freshness of your early youth.

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at $3.50
for the 2 oz. size blue jar.
(Plus Federal Tax)

DESIGNS FOR DRESSMAKING

5342 5321

More views of the little wool dresses made from Vogue designs on pages 84-85. One very slim, one snug-topped, wider skirted. No. 5342, very much an "Easy-to-Make" design, shown in grey flannel, would be perfect in a neutral or pastel wool under furs North, without furs in Aiken or Sea Island. Sizes 12 to 20 (30 to 38). No. 5321, shown right, above. Small cap sleeves. Collar to leave open or button high. Long or short skirt. Sizes 12 to 20 (30 to 38).

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 98.

Handkerchief of The Month*

Winter Blossoms

A spray of blossoms to flash across your winter horizon. Bright spot for your wardrobe. Color note for hand, pocket, purse At leading stores . . . 50c

Burnel — New York

*Reg. U.S. Pat. Off.

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A frothy cascade of Chantilly-type lace on a dickey of sheerest Imported English net. A dual neckline converts from a vivacious V to a haughty high. In limelight, aqua, pink, white.

About
$4.50

A Barouche ORIGINAL

At better stores

OPPENHEIM & BARUCH • 417 Fifth Ave., New York 16

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COSTUME BY NICOLE DE PARIS

For you ... the satin radiance of a model's complexion

A new satin smooth beauty can be yours with Models' Special Make-up . . . the complexion cake created for fashion models and beloved by them for the radiance it imparts . . . *naturally*. Norma Richter, pictured here, says: "Models' Special is like an exciting new complexion . . . dramatic, yet so natural." And you'll agree! In five perfect skin-tone shades—Natural, Natural Rose, Rose Tan, Tan and Creme. $1.50 plus tax. Bree Cosmetics, New York, Los Angeles and 165 West Wacker Drive, Chicago 1.

Sonia Gover has a husband in the Air Transport Command. Above she is shown in a colorful room in which Bates' "Picture Frames" is featured. It also comes in blue, rose, or tan. (Suit by Nettie Rosenstein.)

Home Remedy for a Color-Starved Man

Looking forward to the furlough or permanent return of a beloved husband or son? Keep this in mind. Psychologists say that after living in a drab, monotone world of khaki or battleship gray, a man needs stimulating, cheering colors around him. And what better way is there to give color and charm to a room than with Bates' bedspreads and matching draperies! Though they represent only a small investment, they work decorating magic. And they're as practical as they're pretty . . . wrinkleproof and easy to launder . . . keep their glowing beauty through many a trip to the washtub. If you can't find Bates' spreads the first time you try . . . try again. We're supplying them to your favorite store as fast as wartime limitations permit.

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